

THE ILLUSTRATED
SPORTING & DRAMATIC
NEWS

No. 157.—VOL. VI.

SATURDAY, FEBRUARY 10, 1877.

[REGISTERED FOR
TRANSMISSION ABROAD.]

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Every Evening, THE FORTY THIEVES. The Vokes Family. Première Danseuse, Mlle. Bossi; Double Harlequinade; Clowns, C. Lauri and F. Evans; Harlequin à la Watteau, Miss Amy Rosalind. Preceded by HIDE AND SEEK. Prices from 6d. to £4 4s. Doors open at 6.30; commence at 7. Box-office open from 10 till 5 daily. Morning Performances every Monday, Wednesday, and Saturday. Doors open at 1.30; commence at 2. Children and Schools admitted at half-price to all parts of the theatre, upper gallery excepted.

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* * * Nearly all the Seats that can be booked are sold. A few stalls, and one or two Private Boxes (already purchased) have been entrusted to the Treasurer for re-sale, at a Premium, in aid of the Fund. Offers for them may be addressed by Letter to the Committee Rooms, Temple Club, W.C.

ROYAL PRINCESS'S THEATRE.

On Monday, and during the week, MR. AND MRS. WHITE. After which, at a Quarter to Eight, a New and Original Historical Play, entitled JANE SHORE, written by W. G. Wills; Messrs. James Fernandez, J. W. Ford, B. Bentley, A. Revelle, F. Strickland, J. Smyth, B. Pedley, G. Weston, E. Price, Miss Heath, Mesdames A. Mellon, Manders, M. Brunett, Miss and Master Coote. To conclude with at 10.15, a Comic Ballet, entitled THE MAGIC FLUTE. Prices, 6d. to £3 3s. Doors open at Half-past Six; commence at Seven. Box-office open from Ten till Five daily.

ROYAL ADELPHI THEATRE.

THIS EVENING, at 7, Pantomime, LITTLE GOODY TWO SHOES, performed entirely by children. At 9, SHAUGHRAUN, Messrs. C. Sullivan, S. Barry, W. Terriss, F. Tyars, J. G. Shore, H. Vaughan, Mesdames Rose Coghlan, Hudspeth, Taylor, C. Nott, Everard, &c.

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Sole Lessee and Manager, Mr. JOHN HOLLINGSHEAD.—TOOLE

in DOMESTIC ECONOMY, 7.45; ROBERT MACAIRE, 8.30, and

THE CRITIC, 9.30. Open 7. New Farce 7.10. Close 11. Prices from 6d. No Fees. AFTERNOON PERFORMANCES, every Wednesday and Saturday, (see Daily Papers).

THEATRE ROYAL, HAYMARKET.

Lessee and Manager, Mr. J. B. Buckstone. Every Evening, till further notice, at 7.30, C. M. Rae's Comedy, FOLLOW THE LEADER. Miss Lafontaine, Miss Irwin, and Mr. Herbert. After which at 8.30, will be revived Mr. W. S. Gilbert's Mythological Comedy PYGMALION AND GALATEA. Cynica, Miss Henrietta Hodson; Galatea, Miss Marion Terry; Myrene, Miss Maria Harris; Daphne, Miss Chippendale; Pygmalion, Mr. Charles Harcourt; Chrysos, Mr. Buckstone; and Leucippe, Mr. Howe. Concluding with BIRDS IN THEIR LITTLE NESTS AGREE.

LYCEUM THEATRE.—SHAKSPEARE'S KING RICHARD III.

MR. HENRY IRVING as DUKE OF GLOSTER.

MISS BATEMAN as QUEEN MARGARET.

Every Evening till further notice, at 7.45, KING RICHARD III. Richard Duke of Gloucester, Mr. Henry Irving; Queen Margaret, Miss Bateman; Lady Anne, Miss Isabel Bateman. Scenery by Hawes Craven; Music by R. Stoebel. Preceded at 7.0 by MATRIMONY.

ROYAL ST. JAMES'S THEATRE.

Lessee and Manager, Mrs. JOHN WOOD.—THE DANISCHOFFS. Unanimously pronounced by the Press and Public the great Success of the Season, and owing to the enthusiastic applause nightly bestowed upon the general acting of THE DANISCHOFFS, it will be repeated every evening until further notice. On Monday, and during the week, at 8.15, will be presented in Four Acts, THE DANISCHOFFS—Characters by Mr. Hermann Vezin, Mr. John Clayton, Mr. C. Warner, Mr. C. Cooper, Mr. W. H. Macklin, Mr. Sandford, Mr. A. Parry, Mr. Darrell, Mr. Barry, Mr. Winstanley, &c.; Miss Lydia Foote, Miss Fanny Addison, Miss Maria Daly, Miss Edith Challis, Miss Lavis, Miss Wilmore, and Mrs. John Wood. Preceded by, at 7.30, a Laughable Farce.—Box office open from 10 till 5. Doors open at 7.

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Proprietor and Manager, Mr. ALEX. HENDERSON.

ROBINSON CRUSOE. MISS LYDIA THOMPSON and her unapproachable Company. On Monday, and every Evening during the week (Wednesday excepted), at 7.30, CHESSMATE, a Comedy, in Two Acts. At 8.45, the Celebrated Burlesque of ROBINSON CRUSOE, supported by Miss Lydia Thompson, Mr. Lionel Brough, Mr. Willie Edouin, and the Entire Company. Last Morning Performance of ROBINSON CRUSOE (Saturday, February 17). Doors open at 2, commence at 2.30. No performance at the above Theatre on Ash-Wednesday, on which day Miss Thompson and the entire company will appear at the Theatre Royal, Brighton, Morning and Evening, in the burlesque of Robinson Crusoe. In rehearsal, a new comedy, in which Miss Lydia Thompson will appear. Acting Manager, Mr. J. C. Scanlon.

CRITERION THEATRE.—Lessee and Manager, Mr. ALEX. HENDERSON.

MR. CHARLES WYNDHAM and a Most Powerful Company. Every Evening during the week (Wednesday excepted), at 7.30, DOROTHY'S STRATAGEM, by J. Mortimer. At 8.45, ON BAIL, a farcical comedy in 3 acts by W. S. Gilbert. Charles Wyndham, J. Clarke, E. Righton, H. Ashley, C. Tritton, &c. Mesdames Nelly Bromley, Eastlake, Bruce, Davis, Myra, Holme, and Fanny Josephs.—Seats can be secured two weeks in advance. No performance on Ash-Wednesday.—Acting Manager, Mr. H. J. Hitchins.

GLOBE THEATRE.—Manager, MR. EDGAR BRUCE.

Last Nights of THE INVISIBLE PRINCE, in consequence of the Provincial engagements of Miss Jennie Lee and the Company.

Every Evening at 7, THE WAY OF THE WIND. At 7.45, SQUABBLERS, a comedy in two acts, by S. Coyne. At 9, THE INVISIBLE PRINCE, in which MISS JENNIE LEE will play the principal part, and introduce her celebrated Dutch song and dance, at 10.10. Miss Jennie Lee, Mesdames Rachel Sanger, Nellie Harris, Muriel, Steele and D. Drummond. Messrs. George Barrett, Edwards, F. Harcourt, Balfour and Beveridge. Box-office open from 11 till 5. Prices from 6d. to £3 3s.—Acting Manager, Mr. Douglas Cox.

ROYAL STRAND THEATRE.—Mr. John S. Clarke, every Evening. On Saturday, and until further notice, commence at 7, with KEEP YOUR TEMPER. Followed by AMONG THE BREAKERS. Mr. J. S. Clarke, Messrs. Grahame, Turner, &c.; Mesdames Venne, Brunell, &c. After which, TOODLES. Mr. J. S. Clarke, Miss Turner. Conclude with THE LYING DUTCHMAN. Messrs. Cox, Marius, Taylor; Mesdames Venne, Williams, &c.

ROYAL COURT THEATRE.

Mr. Hare Lessee and Manager.—Every Evening, punctually at Eight o'clock, NEW MEN AND OLD ACRES, written by Tom Taylor and A. W. Dubourg. The principal characters will be acted by Miss Ellen Terry, Mrs. Gaston Murray, Mrs. Stephens, Miss Kate Aubrey; Mr. Kelly, Mr. Anson, Mr. Conway, Mr. Ersser Jones, and Mr. Hare. The new scenery painted by Messrs. Gordon and Harford.—Doors open at 7.30. Box-office hours 11 to 5.—Acting-Manager, Mr. John Huy. Saturday, this day, Second Morning Performance.

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QUEEN'S THEATRE.

BIORN.

Grand Romantic Opera, in Four Acts, will be performed every Evening (except Wednesday). Music by Luaro Rossi. Libretto by Frank Marshall. Conductor, Signor Tito Mattei. Orchestra and Chorus selected from Her Majesty's and Royal Italian Operas. Doors open at 7.30; commences at 8; concludes at 11. Prices, 6d. to £5 5s.

NEXT WEEK'S NUMBER

OF THE

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will contain the following, amongst many other Engravings, a Portrait of
MISS AGNES LARKCOM.

A drawing of

"CZAR," the PRINCE OF WALES' STATE CARRIAGE HORSE, drawn by J. STURGESS.

"THE WRENCH,"

A Coursing Sketch, by R. H. MOORE.

Portrait of

THE LATE MR. JAMES MERRY.

SCENE FROM "MONEY,"

As Performed by the Blackheath Dramatic Club,

By A. H. WALL.

ST. VALENTINE'S DAY: A Page of Sketches by

MOYR SMITH.

VALENTINES AT THE STAGE DOOR,

By WALLIS MACKAY.

CLERKS OF THE COURSE III.: The LATE MR. J. F.

VERRALL.

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148, STRAND, LONDON.THE GROSVENOR GALLERY (the Largest
in London), New Bond-street, will Open in APRIL NEXT, for the
Exhibition of PICTURES by Eminent Artists. Admission, One Shilling.GENERAL EXHIBITION OF WATER
COLOUR DRAWINGS, DUDLEY GALLERY, Egyptian Hall,
Piccadilly.—The THIRTEENTH ANNUAL EXHIBITION will OPEN
on MONDAY, the 29th inst.—R. F. M'NAIR, Sec.After Monday, is open daily from 10 till 6. Admittance, 1s. Cata-
logue, 6d.STOCKTON-ON-TEES.—The Directors of the
THEATRE ROYAL are prepared to receive offers for the Sale,
or for a lease for a term of years. Sealed Tender to be sent addressed to
the undersigned not later than Thursday, the 1st March next.By Order, JOHN SETTLE,
Secretary.MISS HEATH'S PROVINCIAL TOUR,
Accompanied by Mr. WILSON BARRETT'S COMPANY,
suspended during Miss Heath's Engagement at the
PRINCESS'S THEATRE, LONDON.The Company (re-arranged) will travel with
"THE SHAUGHRAUN,"

and appear at

GAIETY THEATRE, WEST HARTLEPOOL, Six Nights.
All letters to be addressed to Mr. WILSON BARRETT,
Princess's Theatre, London.

Agent, Mr. LEE ANDERSON. Acting Manager, Mr. MORRIS ARONS.

** WE shall be glad to receive photographic portraits of actresses and vocalists of repute with a view to their reproduction in this journal.

THE ILLUSTRATED
Sporting and Dramatic News.

LONDON, SATURDAY, FEBRUARY 10, 1877.

CIRCULAR NOTES.

We invite the attention of those persons who are for ever desiring our contemporary *Bell* to enlighten them on the subject of Chandler's leap, to the following interesting communication:—

SIR,—As an old foxhunter and lover of the chase in general, I have been much interested in the revival of the subject of Chandler's great leap, and similar feats of equine strength and dexterity. It has recalled a somewhat uncommon occurrence of a like character that happened to myself when hunting some years back with the Essex hounds, and a copy of the verification of which by independent witnesses I enclose, thinking you might deem it worthy of insertion in your valuable journal. I am, dear sir, yours truly,

ALFRED HOCKLEY.

George Hotel, Bishop Stortford, Herts, Feb. 7th, 1877.

Jan. 3, 1863.—Whilst Mr. Arkwright's (the Essex) hounds were running their fox from Lord's towards Dobb's Wood, at about a quarter past four in the afternoon, "Forester" (ridden by Mr. A. Hockley), without any hesitation of man or horse, and with apparent ease to both, jumped the High Easter Brook—distance, measuring from the toe of the hindfoot nearest the fence to the heel of the forefoot nearest the fence, 37 ft. 5 in.

(Signed) JOHN REEVE, High Rothing, Bury.

JOSEPH LUCKING, Lordship, Writtle.

NOTE.—The hedge on either side of the brook was three or four feet high, and was knocked down to allow of the tape being within 15 inches of the level. The landing side was about 8 in. higher than the taking off.

CONCERNING the craze about "Gentlemen Helps," "Ex-Adjutant" has written a wholesome, if somewhat sad, letter to the *Globe*. This, if regarded merely as a reply to some of the pernicious nonsense which has been written on the other side, deserves extended publicity. He says:—"I have repeatedly answered advertisements, and often advertised, in the hope of finding some berth which would enable me to stretch my half-pay so as to make the short ends meet, but my endeavours have been unsuccessful. The brightest opening, Sir, for a man nowadays is to take an unpaid commission in the Turkish army, and die fighting like a gentleman, in aid of the hardly-used Porte. I have received an excellent education, passed several examinations with credit; I served her Majesty for thirteen years in India, when, my health breaking down, I was compelled to go on half-pay. I have been adjutant of a regiment for six years, and am in possession of two medals; have been wounded; and have received the thanks of Government and of the Commander-in-Chief. I have never had *delirium tremens*, and am willing to take any employment that will enable me to earn my bread, and yet, Sir, I can hear of none."

WHEN a public instructor is accustomed to address, let us say, more than about a quarter of a million people at a time, it is perhaps scarcely to be desired that he should always treat his subject from the point of view of entire ignorance. We have already avowed our reasons for believing that the wonderful articles in the *Daily Telegraph*, wherein this dialectical attitude is unavoidably taken with regard to the animal kingdom, and to the supposed brutality and baseness of Mr. Bartlett, are the work of one Titanic hand. The style is perfectly unique. No other publicist lays down the law—to say nothing of occasionally flooring the prophets—with so smashing a gravity of reckless rhetoric. No other writer makes so much of an extremely threadbare vocabulary. Nobody else in the wide world affects to have penetrated that deceitful mask of mildness and kindly courtesy, with which the subtle superintendent of the Zoo has succeeded in blinding so many hundreds of persons to his deplorably fiendish nature. Our Brummagem Buffon, though the first, if not the only authority concerning the sea serpent and the ancient buffalo, is blinded by the glooms of Bœotian error the moment he mentions the horse or the dog. Not long ago the spirit of blunder moved him to make falconry his theme; and he must needs fix on the merlin, smallest of all the hawk family, as a bird powerful enough to hold a hare. A skylark or a tomtit would be somewhat nearer the merlin's mark, we venture to assure our benighted Buffon. For the present we must take our leave of B.; but the subject of his blindfold gambols in Zoological pastures has begun to interest many of our readers, and we shall return to it from time to time. In the immortal words of Pleaseman X.—

"A gent has got his hi on it:
I think It'll make some sport."

MR. CH. J. BISHENDEN has just been officially informed," he informs us, "that the directors of the Opera House, Amsterdam, have now adopted the French musical pitch, at the desire of Madame Christine Nilsson." The world knows nothing of its greatest men. The directors of the Opera House, Amsterdam, ought to be made acquainted with the fact that the inventor, or adaptor, or populariser of the French musical pitch is Mr. Bishenden.

M. HERVE went to see Mr. J. Cave's pantomime *Twinkle, Twinkle, Little Star*, at the Aquarium, and was so impressed with the excellence of the performance that he wrote the inventor the following letter:—"Dear Mr. Cave,—Allow me to congratulate you on your very amusing pantomime, *Twinkle, Twinkle, Little Star*. It is splendidly mounted, and the performance is perfect, thanks to your irresistible drollery and that of your artists. I never laughed more heartily. The band, scenery, and dresses deserve the greatest praise.—Believe me, dear Mr. Cave, yours very friendly, HERVE." Honour is not always given where honour is due. We doubt whether Mr. Cave's part in the production and carrying out of one of the most conspicuous successes of the pantomime season has been pro-

perly recognised. Mr. Hervé's opinion is shared by everybody who has seen *Twinkle, Twinkle, Little Star*, only, unlike him, the public were unacquainted with the real author of their enjoyment.

ALTHOUGH the garrotting season may be said to be approaching its termination, the suburbs of the metropolis would appear to be the reverse of safe to persons whose business or pleasure takes them abroad after dark. A contributor to a suburban contemporary compares the condition of the roads in the northern outskirts of London a hundred years since with their state now. As thus: A hundred years ago the proprietor of Old Sadler's Wells used to announce to the citizens of London that owing to the unsafe condition of the roads between the town and Clerkenwell, he had provided armed patrols to convey sightseers in safety to and from that place of recreation. The following, which has been circulated in Upper Holloway, reminds us that we are not altogether so advanced as we appear to be, and that we are still compelled to tread in the footsteps of our forefathers:—

"Notice!—J. Copeman, proprietor of the 'Mother Redcap' Tavern, Upper Holloway, begs to announce to the inhabitants of Islington and the surrounding neighbourhood, in consequence of the neglected and unsafe condition of the Birkbeck and St. John's-roads after dark, he will provide an escort every evening from the above house, at the hours of 9, 10, 11, and 12 o'clock, free of charge, for the purpose of seeing parties across the above roads in safety."

CERTAIN of the sisters who take part in the public entertainments of the Good Templars, are to be commended for turning their opportunities to matrimonial account. On a recent festive occasion "Sister Newman sang a very suitable piece for the occasion, entitled 'I will marry no man if he drinks,' which occasioned loud applause." About the offer which her notes of defiance elicited the reporter is silent.

A MR. WHALE writes to the papers, complaining of the method of examining weights and measures at present practised by the vestries. His style of remonstrance might be more elegant, but what it lacks in refinement is made up in force, as witness the following:—"I neither believe in one tradesman examining the weights and measures of another, or treating him for doing it. Besides, it is a profession that wants a proper training; that a novice cannot perform. In a large parish like Islington there should be a proper qualified officer, who would drop on the unjust seller at any moment, not a troop of officers with men in uniform in attendance, covering the whole side walk like a swarm of locusts, and the tip goes up and down the street, 'Look out! don't weigh up your coals until they have cleared off.'

THERE is an uncommonly bad joke on Mr. Ouless in this week's *Punch*, which the maker has labelled "neat." "An R.A., boasting of the ready recognition of rising merit by that body, quoted the case of Ouless, A.R.A. at twenty-seven, and asked triumphantly, with some slight habitual exasperation, 'Ow could we have done more for him?' 'Ow-less?' answered Mr. P.' Mr. P. is informed (1) that the name of the new A.R.A. is not pronounced Ouless, and (2) that his age is not twenty-seven. Be it known that Walter William Ouless was born at St. Heliers, in Jersey, on the 21st of September, 1848. It may be added by way of completing the story, that he came to London in 1864, was admitted a student of the Royal Academy in 1865, and took the silver medal in the antique school in the following year. Mr. Ouless exhibited his first picture at the Academy in 1869. Every year since then his name has been found in the catalogue of the pictures at Burlington House.

COURSES IN IRELAND.

ONE of the most popular sports in the sister isle is coursing, and those followers of the leash who have crossed St. George's Channel and assisted at, say, the Lurgan Meeting will bear witness to the enthusiasm which is displayed by the spectators of a genuine coursing meeting. It is due to Lord Lurgan himself to say that the sport entered upon a new lease of prosperity when he began to take an active part in the popular meeting we have alluded to. Hereafter the historian of coursing in Ireland will have to devote his brightest page to the period when the owner of Master McGrath attracted so many good men and true to conclusions with the flower of his own kennel. The sketch of our artist, however, deals with a meeting of less ambitious character than that which takes place at Lurgan. He has depicted with extreme fidelity a scene which may be witnessed any day during the season. It is a veritable local meeting—one of those scratch affairs which are got up by the local gentry, and are seldom chronicled in what may be termed leading journals. The part played in this scene by the constabulary will be noted. An arrest has been made by them, and out of consideration for the prisoner's feelings as a sportsman, the officers are detaining him on the ground until his dog, which is engaged in the stake, is done with. For the rest, our illustration speaks itself.

PORTRAITS and biographical notices of the late Mr. J. F. Verrall and Mr. James Merry will appear in our next.

We have received from the Stereoscopic Company some admirable photographs of the leading artists in the *Danischeck*, with some other portraits of dramatic interest, all of equal excellence.

THE bidding for the Alexandra Palace and Park, on Thursday, not reaching any sum higher than £445,000, the property remains unsold.

MR. RIMMEL'S VALENTINES are, as might have been expected, representative of his specialities, and are withal both original and pretty.

MARCUS WARD AND CO.'S VALENTINES.—This firm continues to distance all competitors in the artistic quality of its valentines, every one of which embodies a loving idea or tender conceit, expressed in the most charming fashion. There is considerable novelty in many of the designs, which is the more surprising when we remember how recently the firm issued their Christmas cards. If there be a proper appreciation of pure art amongst intending contributors to the postman's load next Wednesday, Marcus Ward and Co. will assuredly be largely represented in the unwonted burden.

The Philharmonic Society concerts for the sixty-fifth season commence on February 22, and are to be continued at intervals until the whole, ten in number, are completed. Eight are to be evening and two morning concerts.



AN IRISH COURSING MATCH.

PRIVATE THEATRICALS.—THE HUMOURS OF OUR AMATEUR PERFORMANCE.



1.—Jones, of the Inner Temple, wrote us an Eastern extravaganza, and said he would "do" stage manager. It was extraordinary how popular Jones became with the girls.
2.—Not less extraordinary were the many hints he got from the men as to the management of the burlesque. Green thought he ought to introduce him (Green) as Moorish minstrel, for the purpose of introducing a solo on the banjo. Robinson suggested that he (Robinson) should dance a breakdown. Various other suggestions of equal value were given, and the result was that the suggestors all agreed that Jones would make a mess of his management.
3.—Brown undertook to paint us a scene or two:—

4.—And the children were good enough to help him.
5.—This was Green's way of revenging himself on Jones, who had refused to introduce the Moorish minstrel business. When Jones was doing his utmost to induce Robinson to throw a little more passion into his love scene with Miss Brown, he (Green) suddenly appeared in the "property" moon, and asked him, "how he was to-morrow?" This disconcerted Robinson, made Miss Brown unable to proceed from laughter, and maddened Jones.
6.—The girls undertook the making of their own dresses, and had somewhat vague and prettily diversified ideas on the subject of Eastern costume—vide head-dresses above.

7.—The men, too, showed a courageous disregard for Eastern customs. Brown, being proud of his legs, wore tights. Smith, who was not proud of his legs, ridiculed Brown, and did not wear tights.
8.—Here we have Green's further revenge. He undertook the management of the scene-shifting. Our sketch represents Brown's *chef d'œuvre*, the "Interior of a Turkish Harem" as exhibited by Green.
9.—But there isn't room for that, nor for the several other humorous incidents which characterised our Private Theatrical Performance at—but that's of no consequence.

MUSIC.

(All Music sent for review will be noticed within one month after its arrival.)

CRYSTAL PALACE CONCERTS.

The Crystal Palace Saturday Concerts were resumed on Saturday last after the usual winter interval; and a Mendelssohn concert was given in honour of the great composer, who first saw the light sixty-eight years before—on Feb. 3, 1809. For many years past the managers of the Crystal Palace Concerts have honourably distinguished themselves by the presentation of important works by great composers. A notable instance was the first public performance of the “Reformation” symphony of Mendelssohn, and it was almost inevitable that a Crystal Palace concert given on the sixty-eighth anniversary of Mendelssohn’s birth should be devoted to the illustration of his genius. Exceptions might be taken to the selection provided for this occasion, and some specimens of Mendelssohn’s grander choral music would have been more acceptable than the three part-songs sung by the Crystal Palace Choir. It may also be urged that the “novelty” of the day—a MS. Adagio from one of the composer’s earliest works—was disadvantageously placed, in being heard apart from the four movements with which it was intended to be associated. On the whole, however, the selection was as fairly a representative one as could be expected, considering that only two hours could be allotted to the performance. It included the following specimens of Mendelssohn’s vocal and instrumental music:—

Overture—“Ruy Blas.”
Part Song—“For the New Year.”
Air—“Then shall the Righteous” (<i>Elijah</i>).
Concerto—Violin with Orchestra.
Part Song—“The Wandering Minstrel.”
Song—“The Garland.”
Adagio in E Flat for strings with solo violin, from an unpublished symphony.
Part Song—“Remembrance.”
The Scotch Symphony.

The *Ruy Blas* overture and the Scotch symphony were splendidly played by the unrivalled band, and the concerto was rendered specially attractive from the fact that the solo violin part was played by Herr Joachim, who, on this occasion made his first public appearance in England, after an absence of many months’ duration. The great violinist was enthusiastically greeted, and his interpretation of the famous work of his former teacher was as intellectual and skilful as ever. Herr Joachim also played the solo violin part in the MS. Adagio, which was, of course, the most interesting feature of the concert. The symphony from which it is taken is one of twelve, composed by Mendelssohn before he had reached the age of fifteen, and is a melodious, refined, and well harmonised composition, in which may be discerned some indications of the genius which its author, a very few years later, evinced in his overture to *The Midsummer Night’s Dream* (1826). The influence of Bach is discernible in the form of the Adagio, as well as in the endeavour to strengthen its effect by contrapuntal devices. It may, perhaps, be heard hereafter under more advantageous circumstances. So far as an opinion of its merits may be formed from its performance as an isolated extract, it must be pronounced a remarkable production for a boy of fourteen, and a speedy presentation of the entire symphony of which it is a part will be welcomed by all lovers of music.

The three part-songs were sung by the Crystal Palace Choir; the coarse and disagreeable quality of some of the tenor voices spoiled the effect of the last part-song, and the Choir on this occasion failed to sustain the reputation which they had acquired at previous concerts during the present season. The two vocal solos were sung in the purest style by Mr. Edward Lloyd, who was twice recalled, but declined to accept encores. Mr. Manns was heartily applauded when he first made his appearance in the orchestra, and his skilful and zealous conducting merited great praise.

At the Saturday Concert to be given this afternoon, Beethoven’s C minor symphony will be performed, Mrs. Patey and Miss Hart (a débutante) will be the vocalists, and the pianist will be Mr. Walter Bache, who is to play an “orchestral arrangement” by Liszt, of Schubert’s pianoforte fantasia in C, op. 15.

MONDAY POPULAR CONCERTS.

HERR JOACHIM is deservedly a great favorite with the patrons of the Monday Popular Concerts, and St. James’s Hall was crowded on Monday last, when he made his first appearance this season as leading violin—a post which he will retain until the end of the season. The following interesting selection was provided:—

PROGRAMME.

PART I.

Quartet, in C major, Op. 50, No. 3 (dedicated to Count Rasoumowski), for two violins, viola, and violoncello—MM.

Joachim, L. Ries, Straus, and Piatti Beethoven.

Song, “The Quail”—Mr. Edward Lloyd Beethoven.

Sonata, in C major, Op. 34, No. 1, for pianoforte alone—Mdle.

Marie Krebs Clementi.

PART II.

Chaconne, for violin alone—Herr Joachim Bach.

Song, “When thou art nigh”—Mr. Edward Lloyd Gounod.

Quartet, in G major, Op. 64, No. 4, for two violins, viola, and

violoncello—MM. Joachim, L. Ries, Straus, and Piatti Haydn.

Conductor Mr. Zerbini.

With such a body of executants it will hardly be doubted that the concerted music was excellently performed. The Chaconne, by Bach, was superbly played by Herr Joachim, and in compliance with prolonged demands for an encore, he played the Gavotte, by Bach, which he generally substitutes on these occasions. It is needless to dwell on his marvellous powers of execution as a solo-player, or on the refinement and intellectuality manifested in his playing in the quartets. As a performer of chamber music he is unrivalled. He may not possess the wonderful tone of Wilhelmj, nor has he the emotional pathos of Ernst, but his powers of execution are marvellous; he is a matchless exponent of the ideas of the greatest composers of chamber music; his style is legitimate and pure, without the smallest trace of trickery; he executes the most difficult music with the ease which belongs to consciousness of power; he seeks to expand the ideas of the masters whom he interprets rather than to make their works a means of self-gloryification, and all who enjoy the gratification of listening to his playing must feel themselves under the influence of a consummate master. Mdle. Krebs did justice to the sonata by Clementi, a composer who may be styled the founder of the modern pianoforte school. Beethoven himself confessed his obligations to this masterly writer, whose influence powerfully and beneficially affected the direction of modern taste, both in pianoforte playing and in compositions for the pianoforte. Madame Arabella Goddard has in past days done much to resuscitate the fame of Clementi, and Mdle. Krebs acts wisely in following so excellent an example. Mr. Lloyd sang both his songs in the purest style, and was warmly applauded. An endeavour was fruitlessly made to obtain a repetition of the new song by Gounod, which is a sympathetic and melodious setting of Thomas Moore’s “When thou art nigh”; but Mr. Lloyd declined the encore. He would do much service to the art of which he is a prominent ornament if he were

to establish and make known his determination never to accept encores. There is little chance of the encore nuisance being abolished while eminent singers are capricious on the subject; and when amateurs find that vocalists are willing to accept encores for songs in which they have a pecuniary interest, it is natural that they should press for encores of other songs. The custom is senseless, and is “better honoured in the breach than in the observance.” The accompagneur, Mr. Zerbini, ably discharged his duties, and the concert was worthy the reputation which the Monday Popular Concerts have honorably gained.

CARRODUS AND HOWELL CONCERTS.

THERE are certain names which are guarantees for excellence. As we have no intention of expanding this remark into a series of illustrative advertisements, we forbear from giving instances, drawn from various departments of trade and manufactures, and shall be content to point out that when such violinists as Mr. J. T. Carrodus, and such a violoncellist as Mr. Edward Howell, combine in giving a series of Chamber Concerts, the musical public may take it for granted that the concerts, given under such auspices will be of the highest class. On Tuesday last, these gentlemen gave the first of three Chamber Concerts, announced to take place February 6th and 20th and March 6th, at the Langham Hall, Great Portland-street. In order to secure an adequate interpretation of the highest kinds of instrumental chamber music, they have secured the aid of Mr. Val Nicholson as second violin, and Mr. Doyle as viola, and better selections could not have been made. The programme was framed in the best taste, and included the following pieces:—

Quartet in G (Op. 18, No. 2).....	Beethoven.
Serenade, “Wake, my love”.....	Loder.
Chaconne, for violin alone	Bach.
PART II.	
Sonata in G, for violoncello	Boccherini.
Song, “Maid of Athens”	Gounod.
Quartet in D (Op. 44, No. 1)	Mendelssohn.

We have not heard better quartet playing. Mr. Carrodus is one of the most accomplished among modern violinists, and is not only a masterly solo player, but has acquired, during his career as leader of the Royal Italian Opera orchestra, the firmness which is especially valuable in a leader of quartets. His pure intonation, rhythmical accent, and sympathetic quality of tone were invaluable, and exercised a powerful influence on his comrades, so that the two quartets—thanks to his able and intellectual leading—were played as if the four performers were concentrated into one. Mr. Val Nicholson was an excellent second violin, and Mr. Doyle maintained his reputation as the finest viola player of the present day. Mr. Edward Howell has gained distinction as a solo violoncello player at our Festivals, &c., and has long since acquired the same undisputed supremacy in his own department of music as Mr. Carrodus enjoys among native violinists. Seldom, however, has Mr. Edward Howell been heard to so much advantage as on Tuesday last. His quartet playing was absolutely faultless, and his execution of the sonata was a triumph of skill. Mr. Carrodus played the very difficult Chaconne by Bach in masterly style. The difficulties of double-stopping, arpeggi, and rapid scale passages were dominated with apparent ease, and the melodic phrases were charmingly rendered. Mr. Lloyd was the vocalist, and sang the two songs in the most delightful manner, aided by the able accompaniments of Mr. Henry Thomas. The audience, which included several leading members of the fashionable world, bestowed warm applause on the performance. Recalls followed every piece in the programme, and attempts were made to obtain encores of the solos played by Mr. Carrodus and Mr. Howell, but these attempts were wisely resisted, and the concert concluded before ten o’clock. If these concerts should be developed into a permanent institution, their popularity will be greatly enhanced by the establishment of a regulation, forbidding encores, which are too often obtained by the pertinacity of half a dozen people, to the annoyance of half a thousand others. Judging from the great success of their first concert, it is not unlikely that Messrs. Carrodus and Edward Howell may secure a large amount of public patronage. They accommodate not only the fashionable frequenters of stalls, but the patrons of shilling seats; and the Langham Hall is well adapted to chamber concerts, being of moderate dimensions, and acoustically good. The next concert will be given on Tuesday, February 20. Thus far, MM. Carrodus and Howell may be congratulated on the success of their efforts to vindicate the claims of English art, and to show that the highest kind of classical music can be interpreted at least as well by native as by foreign artists.

The Hackney Choral Association, one of the most valuable among our numerous suburban societies, will next Monday perform the music composed by Mendelssohn to *Athalie*, and a selection from Schubert’s music to *Rosamunde*. The concerts of this society are given at the new Shoreditch Town Hall under the direction of Mr. Ebenezer Prout, B.A., an able composer and musical critic.

M. Faure’s provincial tour in France has been a series of triumphs. The Nice journals just to hand, speak in glowing terms of the great baritone’s performances as the King in *La Favorita* and Mefistofele in *Faust*. His agent, Mr. Henry Jarrett, has been unable to accept the numerous engagements offered to M. Faure to appear in opera, in towns where he has recently given concerts.

The Campobello-Sinicco concert tour has proved highly successful. The great City Hall at Glasgow, was crowded on Saturday last, when the party sang there, and the *North British Daily Mail* speaks thus of the principal artists:—“Signor Campobello, who received a most cordial greeting from the audience, retains all his well-known freshness of voice and the other high musical qualities which combine to make him a great favourite. His songs alone would have made the concert attractive, had the remaining parts been indifferently filled up. But such was by no means the case, Mesdames Sinico, Rose Hersee, and Lablache forming a combination of musical excellence which is only too seldom met with at a popular concert of this class. Madame Sinico contributed, among other beautiful selections, a most telling rendering of ‘Connais tu le pays?’ and another romance by E. Campobello, entitled ‘Forget thee;’ but, perhaps, nothing which she sang took so well as her singing of ‘Home, Sweet Home.’ Madame Hersee, whose grace and beauty would to a certainty win the favour of her auditors did she not possess the charms of a remarkably sweet voice, shone with her accustomed brilliancy in her rendering of ‘Where the bee sucks,’ and on recall, won additional applause by giving the fine old Jacobite song ‘Charlie is my darling.’ Madame Lablache’s fine contralto voice, with its wonderful compass and sympathy of tone, was heard to great advantage in some selections from Randegger and Donizetti. Altogether, the concert was one of the best of the season, and we are glad that the hall contained a large audience.” An apology was made for Mr. Wilfred Morgan, who was suffering from hoarseness.

Mr. Walter Bache has issued the programme of his thirteenth annual concert, to be given at St. James’s Hall on the 27th inst. It is a characteristic production. Of the five pieces, which are all that will be performed, four are by Mr. Bache’s former teacher, Liszt, and one is a pianoforte concerto by Chopin, whose orchestral score has been (characteristically) re-scored for this occasion. The *Mazeppa* symphonic poem by Liszt, which proved a ludicrous

failure when played at the Crystal Palace, will be played with the “more than ordinary number of stringed instruments,” which, according to the “composer’s expressed opinion,” are requisite; and Mr. Bache has not hesitated to engage 60 stringed instrument players, in addition to the other members of the orchestra. It remains to be seen, or rather heard, whether *Mazeppa*, when interpreted by 90 performers, will be more acceptable than when played by the fine band of the Crystal Palace. Mr. Bache is at all events entitled to recognition of his unswerving loyalty to the great pianist who has hitherto failed to convince the majority of musical people that he is a great composer.

Simultaneously with the failure of Signor Lauro Rossi’s *Biori*, in London, his *Contessina Mons* has failed at Milan, and has been superseded by *Anna Bolena*.

Mr. Ernst Pauer, the well-known pianist, on Tuesday last commenced a course of six lectures on “Practical Education in Music,” at the South Kensington Museum.

Victor Massé’s last opera, *Paul and Virginia*, is likely to be produced this season at Covent Garden with M. Capoul and Adelina Patti in the leading characters.

Rubinstein’s opera, *Die Macabier*, has had a run of eighteen nights at the Imperial Opera House, Berlin.

The programme of this day’s Saturday Popular Concerts at St. James’s Hall will include Spohr’s sextet in C major, Beethoven’s C minor trio, Op. 1, No. 3; Dussek’s “Plus Ultra,” pianoforte sonata (Mdle. Krebs); a Saraband and Gavottes, by Bach (Signor Piatti), and two songs to be sung by Mr. Sims Reeves.

M. Hervé, the popular French composer, has finally quitted Paris, and will in future reside in England. Several new compositions from his pen may shortly be expected.

Messrs. Metzler and Co., of 37, Great Marlborough-street, have just issued the 600th edition of “Hemy’s Royal Modern Tutor for the Pianoforte,” specially revised and arranged by the author. In the new edition the work is amplified into four parts. The additional part consists of duets for master and student, or two students, with the mode of counting added between the staves. In other portions of the work a number of favourite melodies have been added, and the fingering is marked in the most careful manner. The copyright of Hemy’s original “Tutor” was purchased by Messrs. Metzler at Messrs. Guilding and D’Almaire’s sale, some years back, for £502 10s. The sale of the work has been enormous, and as the improved and enlarged edition now issued will be sold at the original price (5s.), its popularity is likely to increase. Mr. Hemy would confer a benefit on students if he were to publish a “Guide to Harmony and Composition” as explicit, complete, and intelligible as his pianoforte tutor, which, whether for ordinary teaching purposes or for self-instruction, is the best conceived, best executed, and most valuable pianoforte instruction book that has ever been published.

A new comic opera, by M. Lecocq, called *Marjolaine*, has appeared at the Renaissance Theatre, Paris. Mademoiselle Granier plays the chief part in it, having returned to Paris from St. Petersburg, expressly for that purpose. The plot is full of merry impossibilities and events which could only take place in that peculiar world of romance and music which M.M. Lecocq and König, now director of the Renaissance, have made their own. The first act commences with a brilliant overture full of life and light. There is a ballad sung by Mademoiselle Théo, beginning “C’est ma nature,” well worth attention; and a very tender and graceful song, capitally given by Mademoiselle Granier, commencing with the words

Il est bien gentil, quand on s’aim,
De se promener dans les bâties.

In the trio “Sonnez, sonnez donc,” the effects of the carillons which ring out every quarter of an hour on Belgian church steeples are sweetly rendered. In the second act there is some sprightly waltz music, and Mdle. Granier sings a ballad, “C’est le Soir;” the reprise in the minor key is exquisitely soft and melodious. Another song also by Mdle. Granier, “Non, je n’ai rien dit,” is full of wit and drollery; while a duet, “C’est le sommeil,” sang by Mdles. Granier and Théo, is good. The gem of the second act, however, is a laughing song and chorus,

Ah, mon pauvre mari,
Cette fois je vous abandonne,

which is better even than Madame Judic’s famous tickling song. In the third act there is a “Cocou” duet and chorus, which is quite a masterpiece of fun and harmony. The costume of Mdle. Granier were most artistically designed, and a white moire antique body which she wore over a rose-coloured skirt gave her a military air which had a grotesque resemblance to some of the Prussian uniforms of the Royal Guard in the time of Frederick the Great. The uniform of “the Gay Bachelors’ Association” and the dresses of their president (M. Gauthier) were gallant and splendid, consisting of white doublets and knickerbockers, slashed with blue and ornamented with broad gold sashes and tassels. They would make admirable fancy ball costumes. The scenery of M. Lecocq’s opera faithfully represents some of the loveliest landscapes around Brussels and Boisfort, on the borders of the forest of Lacambre.

THE vulgar abuse and coarse insults heaped upon amateurs by certain sections of the theatrical press, in season and out of season, often offends or amuses us. Amateur actors are no worse than amateur painters, lecturers, preachers, &c., and if their vanity occasionally comes ludicrously to the fore, or assumes a somewhat aggressive or excessive character, precisely the same things are not we fancy altogether wanting amongst professional actors. One of our contemporaries, criticising a performance of the Vaudeville Club, which boasts some educated and able amateurs, enthusiastic in their love of acting, and thoroughly earnest in their study of dramatic art, did not think it beneath the respectability and dignity of honorable journalism to call such gentlemen lunatics, fools, and maniacs, and suggest that the legs of one of the performers would be better employed upon the treadmill. Mr. W. H. Follett, writing on this subject to the editor, who was responsible for such a “critic’s” doings, says:—“I may say that a great number of those attending our performances are inveterate playgoers, and capable of judging whether a song is a ‘grunt’ or a ‘groan,’ and would surely not demand a repetition if such were the case. The overture, you say, lasted twenty-seven minutes. This is untruthful; twelve minutes was the time occupied. Again, because the actors did not play their characters to his satisfaction, your critic calls them insane, likens them to ‘lunatics,’ ‘fools,’ ‘maniacs.’ Surely such impudent remarks should not be permitted. Speaking of one of the gentlemen’s legs, he suggests they would be better employed at the treadmill. Your representative has not criticised the performance of the actors, but heaped vulgar abuse on each of them, and because the 600 ladies and gentlemen who were present testified their approval of the piece by continuous applause, and demanded the reappearance of the author and actors at the fall of the curtain to congratulate them upon their success, he advises them to lock themselves in from the outer world—and why? Because their 600 opinions were entirely different from his one!”

THIRTY YEAR’S EXPERIENCE OF DR. LOCOCK’S PULMONIC WAFERS. Mr. W. Ireland, Chemist, Egremont, Cumberland, writes: “For more than thirty years I have recommended Dr. Locock’s WAFERS, and regard them as an excellent remedy for Coughs, Colds, Bronchitis, &c., and frequently take them myself.” They taste pleasantly, and are sold at 1s. 1d. and 2s. 9d. per box.—(ADVT.)

ARISTOCRATIC AND DISTINGUISHED AMATEURS.

THE HONORABLE LADY SEBRIGHT.*

WHILE every species of intellectual amusement is fairly recognised by journalists as legitimate and praiseworthy, we see no reason why our third or fourth rate dramatic critics should never

up many of the above pieces. In commencing a series of illustrated sketches of amateurs of the present day, we are induced to give two tickets of the Wynnst怠 Theatricals, originally designed by H. Bunbury, and copied by Lady William Lennox.

One of the most famous of these old amateur theatrical societies was that which we dealt with in one of our "By-the-Bye" articles, the celebrated "Pic-Nic Society," in which Lady Albina Buckinghamshire was once the "mighty mover" and

Not less famous were the Wargrave Theatricals, which so stirred the heart of fashion when George the Third was king, wherein that once famous amateur actor, the wildly eccentric Lord Barrymore, imbibed his penchant for the drama. So famous did his dissipated, rollicking lordship's theatrical entertainments become, that in 1788 the Prince of Wales and other royal personages used to visit the handsome theatre he had built for their accommodation. The pieces which were selected on these occasions were chiefly comedies and farces, and the crowded audiences were composed of the principal families of the neighbourhood, with visitors from all parts of the country, not excluding London.

In 1810 there were some famous theatrical performances by distinguished amateurs in Kilkenny.

It is curious to note how very few of the many aristocratic amateur players we have almost always had in this country, have adopted the stage as a profession. Histrionic recruits have come largely from Church, State, and Army, but from the higher ranks of society few, indeed, are those who have stepped out to challenge public and professional criticism. Of those few most did not achieve any great measure of success.

"*Poeta nascitur non fit*" is an old and true axiom, and the same may be said of amateur acting. All the study in the world will not produce any effect upon certain persons who aspire to histrionic honours, while others at once take kindly to it, and shed a lustre on the boards. Few amateur actors have proved successful on the regular boards; among the exceptions, we speak of the past not of the present, we know of but four. Captain Prescott, of the Artillery, who, under the nom du Théâtre de Warde, represented some of Shakespeare's characters in tragedy very well; Frederick Yates, of the Commissariat Department, who was good in tragedy, comedy, and melodrama; Benson Hill, of the Royal Engineers, who was an admirable representative of Frenchmen; and Cole, of the 21st Fusiliers, who, under the name of Calcraft, was a refined and classical actor. At the present moment, too, there are some artists on the regular boards who are deservedly great favourites with the public. With respect to ladies, for many years it was not supposed to be the correct thing for them to appear, except in a drawing-room performance, but latterly a change has taken place, and many have appeared on the boards of regular theatres when the object of the performance was to aid some charity.

Under these circumstances we cannot but regard the first of our series of amateur histrionic artists with unusual interest. Prominent in both sport and the drama, a daring horsewoman, and a truly talented dramatic artist, the Honourable Lady Sebright, can have no fitter pages to record her exploits, either on the stage or in the hunting field, than those of THE ILLUSTRATED SPORTING AND DRAMATIC NEWS, and we are very pleased to place on our front page, a lady who can so readily command the sympathy and esteem of the two great sections of our subscribers and readers. As actresses the Hon. Lady Sebright, the Hon. Mrs. Wrottesley, and others that we shall in due course of time refer to in this series, by their great dramatic powers would realise the test, perhaps the only test that can be applied—namely, that they would command a salaried engagement at a regular theatre.

A lively expression of the several sentiments and passions is undoubtedly the perfection of acting, as well as of music and poetry; and this qualification the subject of our brief memoir possesses to the highest degree. Of her it may truly be said:—

Her smile is by a thousand smiles repaid,
Her art is nature, govern'd by its laws.

Lady Sebright has acted constantly in London, and in many country houses, both in French and English, high comedy being her principal rôle. Her greatest successes were achieved in *Lady Teazle*, in the *School for Scandal*; *Pauline*, in *Delicate Ground*; and *Tilda*, in *Helping Hands*. In French pieces her triumphs have been in *Le Cheval Blanc*, *Le Postscriptum*, *On ne badine pas avec l'Amour*, *Pattes de Mouche*, &c. She also has upon various occasions been equally successful in low comedy, especially in *A Husband in Clover*, *The Area Belle*, &c. This lady possesses every requisite for an actress, a pleasing manner, a most intelligent countenance, a graceful figure, a musical voice, and an archness and naïveté most bewitching. In high comedy we should compare her acting to the celebrated Mlle. Mars, in lighter pieces to that of the charming Déjazet, and in farces to Mrs. Keeley.

The Honourable Olivia Amy Douglas, youngest daughter of Lord Castletown, was married on the 27th of March, 1865, to Sir John Gage Saunders Sebright, of Besford, county of Worcester. Sir John is a magistrate for Bedfordshire and Hertfordshire, and was High Sheriff in 1874. By birth and marriage Lady Sebright is connected with the families of Dartray, Powerscourt, Dunmore, Doneraile, Lyveden, and Leinster. It is not, however, of her noble lineage and connections we would speak, it is the talents which nature has bestowed upon her. In addition to her histrionic achievements, Lady Sebright has the répute of a graceful player at croquet and lawn tennis, and a perfect linguist, with conversational powers of the highest order. In fact, Lady Sebright is a female Crichton, great in all she undertakes.

LORD WILLIAM LENNOX.

visit an amateur theatrical performance without sneering at it as presumptuous and silly, or violently denouncing it as utterly contemptible. If the amateur Richard or Macbeth does fly at game above the reach of any but the most practised and experienced professional men, he has been unwise, and is, therefore, duly laughed at and chaffed by his friends, but he has done nothing deserving that outburst of irrepressible scorn and anger in printers' type with which his ambitious efforts are so commonly rewarded in some of our contemporaries; and, in nine cases out of ten, his laudable and earnest, if unavailing, desire to please his critics result in the satisfaction of his audience, and usually serves some worthy end in supporting charities or educational institutions. It would be interesting to have a statistical account of the amount of real good done in this way by the numerous amateur performances throughout the country.

Everybody believes he can act until he tries to act, and, consequently, many ludicrous failures are frequently seen at exhibitions of private or semi-private theatricals; but, on the other hand, we have some amateurs whose acting stands on a level with the best of our professional celebrities, and many who equal those who for years have lived by the exercise of their art, and have been criticised from a much lower standard of excellence than that whereby the amateur is commonly tested. Among the former is the lady whose portrait appears on our front page.

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"A FORFARSHIRE WALL."



THE CHILDREN'S BALL AT THE MANSION HOUSE.

THE DRAMA.

THE two novelties of the week, Mr. W. S. Gilbert's farcical comedy *On Bail*, produced at the Criterion on Saturday night, and Mr. R. Soutar's little sketch, *A Regular Turk*, launched at the Gaiety matinée the same day, are both adaptations from the French, the former from *Le Reveillon*, by MM. Meilhac and Halévy, and the latter from the well-known farce of *Le Brésilien*, by the same authors, and are duly noticed below.

The pantomimes are beginning to exhibit symptoms of waning attractiveness. At Drury Lane the last three weeks of *The Forty Thieves* are announced. *Robinson Crusoe* at Covent Garden will terminate next week, the last two day performances taking place this afternoon and next Saturday. The last representation of the Royal Aquarium pantomime, *Twinkle, Twinkle, Little Star*, will take place this afternoon, and the pretty juvenile spectacle, *Cinderella*, will be withdrawn from Hengler's to-night.

At the Adelphi, the children's pantomime *Little Goody Two Shoes* so cleverly enacted entirely by children, and which hitherto had been played in the afternoon only, has since Saturday evening been transferred to the regular evening's programme, where it precedes the Irish drama of *Shaughraun*. Morning performances of *Little Goody Two Shoes* will still be given on Wednesdays and Saturdays, except next week, when the matinée will be on Thursday, instead of Ash Wednesday.

At the Crystal Palace, since Monday additional interest has been imparted to the attractive pantomime *Sindbad the Sailor* by the appearance of "The Girards" who introduce into one of the scenes their singularly grotesque and astonishing performances.

OLYMPIC THEATRE.—The programme of this house has undergone a couple of changes since Saturday last. *The Queen of Connaught* is now preceded by the old farce of *Raising the Wind*, in which Mr. Forbes Robertson, who has joined the company, sustains the part of the impudent Jeremy Diddler with considerable spirit and amusing nonchalance. The drama is followed by a new terpsichorean burletta, entitled *Clockwork*, which is only another version by Mr. James Mortimer of the amusing little musical farce *Magic Toys*, first associated with the name and graceful accomplishments of Miss Lydia Thompson at the St. James's Theatre, when under the management of Mr. Chatterton, and in which Miss St. Cass appears as the unsophisticated ward of the pretended necromancer, and loses her heart to her guardian's nephew, whom she is led to think is only a mechanical toy. In the present version, the characters are reversed; it is the young girl who, as the pretended mechanical dancing doll, fascinates the youthful hero, represented with charming grace by Miss Camille Dubois, who, likewise displays her vocal skill and proficiency very effectively. Miss Lydia Cowell, as Emertine, acts and dances with pleasant freshness and finished grace.

GAIETY THEATRE.—The new farce, *A Regular Turk*, adapted by Mr. R. Soutar, from the well-known Palais Royal farce, *Le Brésilien*, by MM. Meilhac and Halévy, and produced here at last Saturday's Matinée, is a lively little sketch, setting forth woman's finesse in bringing a hesitating lover to make the long waited for proposal, by resorting to the old and oft-tried expedient of exciting his jealousy, by encouraging the attentions of a pretended rival. The little farce is enacted with appropriate spirit and humour by Mr. T. F. Young as Mr. Spoonington, the hesitating manager of the Bandbox Theatre Royal, who is in love with the leading lady of his company, Miss Cecilia Fitzpoltamore, but cannot make up his mind to take the plunge of proposing; by Mr. A. Bishop, as Peeweets, a young aspirant for an engagement at the theatre, who, disguised as a terrible Turk, pretends to be a rival of Mr. Spoonington's for the hand of Cecilia; and by Miss Henderson, as Miss Fitzpoltamore; Miss Hazelton, as her friend Clio, the second lady of the Bandbox Theatre Royal; and Miss Kate Phillips, as the attendant, Bella. *A Regular Turk* forms the lever de rideau in the evening programme, to which Mr. Byron's drama, *Dearer than Life*, was also transferred on Saturday evening, with the same cast as when revived at two or three recent matinées, and noticed in these columns; and has since been continued as the principal feature, followed by *Robert Macaire*, with Mr. Toole and Mr. Collette as the two disreputable heroes.

GLOBE THEATRE.—The *Invisible Prince* continues its triumphant reign. Apropos, the visible prince of acting managers, Mr. Douglas Cox, is to take his first benefit in London on Thursday evening next, the 15th inst. We have very great pleasure in drawing public attention to the fact, and anticipate that his friends will rally round him in great force to mark their appreciation of the excellence of his arrangements in front of the house, and remembrance of his successful impersonation of Tedesco in Mr. Edward Solomon's charming operetta, *A Will with a Vengeance*, which was lately produced with such marked success, and only withdrawn to make way for the Christmas piece.

The complimentary benefit to Mr. John Parry at the Gaiety on Wednesday afternoon was a great success. Their Royal Highnesses the Prince and Princess of Wales, with two of the young Princes, and a numerous suite, were present, and the house throughout was filled to overflowing by a distinguished and enthusiastic audience, whose exuberant demonstration in the course of the afternoon must have been deeply gratifying, as it was evidently overwhelmingly affecting to the esteemed beneficariate as he bowed his final farewell. The attractive programme detailed in this column last week, was strictly carried out, except that Mr. Charles Mathews being, to his infinite regret, unable through a severe attack of gout, to assist at the benefit of his old friend John Parry, some two or three alterations had necessarily to be made in the cast of *The Critic*. The two parts, Sir Fretful Plagiary and Puff, to have been doubled, as often before, by Mr. C. Mathews, were filled respectively by Mr. A. Bishop and Mr. Charles Collette, who were in turn replaced in their parts of Leicester and Raleigh by Mr. F. Charles and Mr. Westland. The proceeds were announced to have amounted to £1,300.

A large number of morning performances take place to-day, and include, besides the pantomimes at Drury Lane, Covent Garden, Adelphi, Sanger's, Surrey, Grecian, &c., *Paul Pry* and *That Blessed Baby*, with Mr. Toole, Miss E. Farren, &c., at the Gaiety matinée; *Sheridan Knowles's Hunchback*, with Miss Bateman (Mrs. Crowe) as Julia, and Miss Isabella Bateman as Helen, at the Lyceum; *Our Boys* at the Vaudeville; *New Men and Old Acres* at the Court; *Robinson Crusoe* at the Folly; the last morning performance at Hengler's of the attractive juvenile spectacle, *Cinderella*, which will be withdrawn after its final representation to-night, to be succeeded on Monday next by a revival of the hippodramatic spectacle of *Turpin's Ride to York*, and the *Death of Black Bess*; and the last representation of Mr. Cave's gorgeous pantomime, *Twinkle, Twinkle, Little Star*, &c., at the Aquarium Theatre.

The only dramatic events announced for to-night are the production at the Royalty, in succession to *Happy Hampstead*, withdrawn last night, of *The Three Conspirators*, with Miss Kate Santley in the principal character, which she has already sustained with considerable success in the provinces. *Orphée aux Enfers*, will still continue in the programme; and the addition to the evening programme of the Gaiety, of *The Critic*, with

Messrs. Toole, young Collette, and Bishop in the principal characters.

On Monday evening, at the German Reeds' entertainment, the fairy sketch, *Our Doll's House*, will be replaced by a new piece, entitled *A Night Surprise*, written by Mr. West Cromer, the music by Mr. German Reed. Mr. Burnand's *Matched and Mated*, and Mr. Corney Grain's recently introduced musical sketch, *Spring's Delights*, both still highly attractive, will retain their places in the programme.

On Wednesday next (Ash Wednesday), the twenty-first anniversary dinner in aid of THE DRAMATIC, EQUESTRIAN, AND MUSICAL SICK FUND will take place at Willis's Rooms, under the presidency of J. W. Anson, Esq., the founder of the institution. Mrs. Stirling, whose speeches so much enhance the interest as well as success of these festivities, will again lend her invaluable aid.

CRITERION THEATRE—"ON BAIL."

MM. MEILHAC AND HALEVY'S mirth-provoking comedy—*Le Reveillon*, which had been rendered so familiar to London playgoers by the grotesque and droll acting of M. Didier and the late M. Schey, at the Royalty, has for the second time been adapted to the English stage by Mr. W. S. Gilbert, and produced at the Criterion on Saturday evening last, as a farcical comedy, under the title of *On Bail*. Some three years ago a version of this comedy, condensed into two acts, and written also by Mr. Gilbert under the *nom de plume* of Latour Tomline was brought out at the Globe Theatre, under the title of *Comittal for Trial*, and met with considerable favour from the artistic excellence with which the principal characters were supported by Mr. Arthur Cecil, as the gay and peccant husband; Mr. Compton, as the head of the police; Miss Carlotta Addison, as the wife; and Mr. H. J. Montague, as the romantic lover of the lady. From this first version, the supper scene, which formed the most amusing episode in the original, was entirely omitted, but in the present adaptation, which throughout its three acts, very closely follows the incidents and action of the original, the festive gathering is retained, but takes place in the green-room of the local theatre, instead of at the house of the wealthy Russian Prince—who here becomes the Duke of Darlington. In the first act, which takes place at the house of Mr. Lovibond, where, immediately on the departure of Mr. Lovibond to join a theatrical supper party, previously to surrendering himself on his bail to answer a charge of assault on a railway official, appears Alfred Trimble, a romantic musician and disappointed lover of Mrs. Lovibond's, and perplexes the lady with his recriminations, from which she is relieved by the arrival of Mr. Marcooly, the newly-appointed governor of the county jail, who, finding some informality in the bail of Lovibond, arrests and carries off to prison the poor musician whom he mistakes for Mr. Lovibond. This act went as briskly as possible, and produced much amusement. The second act, devoted to the supper given by the Duke of Darlington in the green room of the Theatre, and at which Mr. Lovibond and Marcooly appear as principal guests under assumed aristocratic names and titles, and commit all kinds of eccentricities under the influence of too much champagne, is tedious, and dragged considerably, from being too prolonged towards the end. In the earlier part however there is an excellent scene between the Ducal host and tuft-hunting Lovibond, which is admirably acted by Miss Fanny Josephs, whose impersonation of the Duke of Darlington is an exquisitely finished piece of character acting, and Mr. Wyndham as Lovibond. The third act is full of bustle and excitement, indeed too much so from needless repetition of exaggerated horse-play which doubtless will be toned down. It takes place in the prison, where severally return Marcooly and Lovibond, the fellow guests at the recent bacchanalian revels, from the effects of which they have only partially recovered, and are only known to each other by their assumed names. Lovibond comes to surrender to his bail, but is surprised to learn that the culprit had been arrested last evening, and had passed the night in the prison, and this feeling becomes one of agony on being informed by Marcooly of the details of the arrest of his wife's former lover in mistake for himself. Assuming the wig and gown of the barrister who comes to take instructions for the defence of Alfred Trimble, Lovibond is worked up into a frenzy of jealousy at listening to the musician's relation of his visit to Mrs. Lovibond the previous night, and is on the point of taking summary vengeance on the frightened Trimble, when a satisfactory denouement is brought about by the entrance of Hebblethwaite, the manager of the theatre, who declares the entire proceeding was a practical joke of his perpetration, in retaliation for a trick played upon him on a former occasion by Lovibond. As already remarked, the most artistic and highly finished acting in the farce was that of Miss Fanny Josephs, as the Duke of Darlington; next in excellence were Mr. John Clarke and Mr. H. Ashley, as Marcooly, the prison governor, and Hebblethwaite, the retaliating theatrical manager. Messrs. Charles Wyndham and Edward Righton, although full of spirit and restless animation, as Lovibond and Alfred Trimble, the romantic musician and lover were occasionally over demonstrative and exaggerated in their farcical fun, and Miss Nelly Bromley looked superb, dressed magnificently, and lent useful aid in the small interpolated part of Mrs. Hebblethwaite, the manager's wife. With all its defects on its first representation *On Bail* possesses elements of lively action and humorous incidents, capable of soon being worked up by Mr. Charles Wyndham and his company into a success greater even than either that of *The Great Divorce Case* or *Hot Water*.

Their Royal Highnesses the Prince and Princess of Wales, accompanied by two of the young princes, attended the Gaiety Theatre on Wednesday afternoon, on the occasion of the farewell benefit to Mr. John Parry.

His Royal Highness the Duke of Connaught, accompanied by H.R.H. the Princess Louise (Marchioness of Lorne) and suite, honoured the performance of *New Men and Old Acres*, at the Court Theatre, with their presence on Thursday evening last week. This was the second visit to the Court paid by His Royal Highness during his few days' sojourn in London, on leave of absence from his military duties in Dublin. On the following evening H.R.H. visited the Opera Comique; and on Saturday night was present at the Alhambra.

H.R.H. the Princess Beatrice attended the Court Theatre on Wednesday night.

Mr. J. G. Taylor leaves the Strand Theatre at Easter, and will be succeeded there by Mr. George Leitch.

Mr. Will's history play of *Jane Shore* will be withdrawn at the end of next week from the Princess's, where it will be replaced by a revival of the late Watts Phillips's melodrama, *Lost in London*, in which Messrs. Emery and Terriss, and Mrs. Alfred Mellon and Miss Rose Coghlan will sustain the principal characters.

Mr. and Mrs. Kendal will appear at the three Gaiety matinées of March 3, 10, and 17, in *The Lady of Lyons*, and other plays.

A new farcical play by Mr. F. C. Burnand is in preparation at the Gaiety, to be entitled *Artful Cards*.

The third and last morning performance of *Peril* at the Prince of Wales's will take place next Saturday, 17th inst.

Moncreiff's celebrated old farce *Tom and Jerry* is to be revived at the Surrey at Easter.

George Leitch has followed up his recent Adelphi success as Conn, by a series of representations at the Theatre Royal, York, where he was especially engaged to appear in the *Shaughraun*. Mr. Leitch is engaged for the Strand, and will open there at Easter.

Concerning Mr. Dubourg's *New Men and Old Acres*, the *World* says "it is such a genuine and thorough success, and was so crowded at a recent morning performance, that the two managers of a most popular theatre in the Strand were to be seen 'a-sitting up aloft,' among the very gods from whom they had so often obtained their warmest need of encouragement, and adds, the story of *New Men and Old Acres* is not without its encouragement to dramatic authors, although at the same time it shows that a play, in order to be produced nowadays, must fit the exact requirements of manager and actor with the rigid accuracy of a Chinese puzzle. *New Men and Old Acres* was originally written for a company at the Queen's Theatre, consisting of Mr. and Mrs. Alfred Wigan (Samuel Brown and Lady Matilda), Mr. Toole (Bunter), and Miss Ellen Terry (Lilian Vavasour); it was not considered suitable for those artists, and was accordingly returned to the author by the then virtual manager of that theatre, Mr. Labouchere. The play was afterwards considered and rejected by Mr. Bancroft at the Prince of Wales's, by Mr. Hollingshead at the Gaiety. It was accepted at the Haymarket but not played there, and "finally faute de mieux" the play was produced by Mr. Hare at the Court, and thus by a curious accident the rôle originally written for Miss Ellen Terry has been re-created by that lady, and her complete success in the part shows that in one instance, at least, the authors had not cut their cloth awry, and made a misfit."

"A FORFARSHIRE WALL."

To hunting men who are only familiar with grass countries, the grim earnestness of following a fleet fox in Forfarshire would present a contrast of a very striking nature. Mr. Sturgess, now in the shire, has illustrated this in the sketch we publish of "A Forfarshire Wall." In his letter descriptive of this formidable "obstacle," he says, "These walls are terrible things—not very high, but stoutly built and with coping stones as sharp as knives. If a horse happens to strike such stones, they inflict wounds of a very serious description, cutting to the bone."

A CHILDREN'S BALL AT THE MANSION HOUSE.

OUR artist's sketch chronicles a pleasant gathering of the juvenile friends of the hospitable Lady Mayoress at a ball and series of entertainments given at the Mansion House on Tuesday week. As many as sixteen hundred visitors were present, and the sight of so many daintily and prettily dressed children, radiant with glee, and flushed with excitement, was about as delightful a sight as could be easily imagined. Wonderful were the feats of conjuring and skill they witnessed, and our old friends Punch and Judy created many a peal of silvery laughter. When the very little parties had had their fun and feasting, their little elders thronged the ball-room, and afterwards, in addition to the lighter refreshments, an elegant supper table welcomed the hungry to the rich store provided by Messrs. Ring and Brymer. The amusements were organised by Mr. Cremer, jun., and the musical arrangements were made by Mr. Gales.

AFTER THE BAL MASQUE.

NIGHT in Paris brings many odd things to view, and amongst the most curious, perhaps, is that seen outside the Opera House after a bal masqué. The grey dawn of a winter morning reveals the curious fantastically attired crowd emerging into all the discomforts of cold wind and drenching rain, from the warmth and dazzling brilliancy of the gorgeously decorated interior. Such was the scene which was sketched by our artist on Sunday week, and which appears in this week's issue of our paper. The reader has only to glance at it, and recall what the interior of the Opera House usually is on the occasion of such a ball, to fully realise the force of a very strange contrast.

THE GRAND NEW RUSSIAN BALLET,
"ADVENTURES OF PELEUS."

AMIDST the stately spires and domes, broad regular streets, huge houses and immense squares of that "Paris of the Baltic," St. Petersburg, the Ballet reigns in its grandest and proudest aspect. Those who have not witnessed a Russian ballet have but little conception of its huge proportions and finished excellencies. There every member of the *corps de ballet* is an artist of eminence in her or his profession, there are no subordinates, no pupils—all are equals and masters, and the entire performances consist exclusively of stories told in dancing and pantomime, with the aid of scenery and mechanical effects of the most elaborate description. The principal dancers of all the European theatres appear there, not in little groups of two, three, or four, but in crowds. Beautiful, elegant, nymph-like forms display in the very poetry of motion their varied charms, embodying therein an amount of sentiment and feeling only to be realized by those who have studied dancing as a Fine Art of the highest order.

The Russian playgoer would scorn the feats of muscular power, the series of stupendous jumps and the jerky hops, into which stage-dancing has so largely degenerated in this country—used as he is to the lightly bounding aerial and fanciful motions of his own beautiful dancers. He could not tolerate the stiff awkward movements of newly disciplined and hurriedly trained subordinates, nor the romping buffoonery with which our ballet is so largely adulterated. He goes to the grand ballet spectacle as we go to an exhibition of pictures, and his applause is reserved for triumphs of art and not feats of muscular power and endurance. With these few remarks we introduce our artist's drawing from *The Adventures of Peleus*, the last great ballet spectacle of the Grand Opera House at St. Petersburg.

GREAT NORTHAMPTONSHIRE STAKES.

WEDNESDAY, APRIL 4.
The GREAT NORTHAMPTONSHIRE STAKES of 300 sovs, added to a Handicap Sweepstakes of 20 sovs each, 15 ft; winners of a handicap after February 1 at noon, 5lb; twice, or one of 200 sovs, 10lb extra; entrance, 3 sovs, the only liability if forfeit be declared. About two miles. 63 subs, 25 of whom declared.

The highest weight accepting being 8st 12lb, it has been raised to 8st 12lb, and the others in proportion.

8 12 Hampton, 5 yrs	7 10 Wizard, 5 yrs	6 10 Queen of Cyprus, 4 yrs
8 8 Lilian, aged	7 10 Finis, 5 yrs	6 10 Leopold, 3 yrs
8 7 Whitebait, 6 yrs	7 7 Strathearn, 5 yrs	6 8 c by Parmesan—Doeskin, 3 yrs
8 6 Pageant, 6 yrs	7 7 Clyprie, 5 yrs	6 7 Laure, 3 yrs
8 5 Duke of Parma, 5 yrs	7 6 Morning Star, 4 yrs	6 5 Ryaston, 3 yrs
8 4 Scamp, 6 yrs	7 5 Sir William Wallace, 6 yrs	6 5 Strudwick, 3 yrs
8 4 Hopbloom, 4 yrs	7 5 Miss Lizzie, 4 yrs	6 4 Hockenill, 3 yrs
8 2 Rabagias II., 5 yrs	7 4 Ebior, 5 yrs	6 3 Norwich, 3 yrs
8 1 Talisman, 6 yrs	7 4 Cornbrook, 5 yrs	6 3 b by D'Estournel—Thaea, 3 yrs
8 1 Organist, 6 yrs	7 3 Charles Edward, 4 yrs	6 3 Constantine, 3 yrs
8 0 Footstep, 4 yrs	7 3 Lazurn, 4 yrs	6 3 Vale King, 3 yrs
7 13 Prince George, 4y	7 3 Lazurn, 4 yrs	6 11 Joseph, 4 yrs
7 12 Admiral Byng, 4y	7 0 Lord Lincoln, 4 y	
7 12 Innishowen, 5 yrs	6 11 Joseph, 4 yrs	

WORMS IN DOGS.—Important testimony to the excellence of Naldire's Powders. "Scalford, near Melton Mowbray, Jan. 7, 1872.—Keeping as I do many very valuable mastiffs, probably as many as any breeder in England—I have used Naldire's Powders, and consider them an effectual, speedy, and safe remedy for dogs.—(Signed) M. B. Wynne." Naldire's Powders are sold by all chemists, and by Barclay & Sons, 95, Farringdon-street, London.—[Adv.]

TURFIANA:

A VERY pretty commentary on the desirability of upholding suburban races was furnished at West Drayton last week. The title of "South Country Hunt Meeting" was most imposing, the list of stewards both long and influential, the administration in good hands; and yet for the six races ran only sixteen horses, and of them three competed twice, so that eventually eleven animals furnished fields for half-a-dozen events, thus reducing all the races below the level of matches. So wretched was the sport, that the journals devoted to sport did not deem it politic to notify the animals (usually so prominent a feature), and it is evident that the day of doom is not far distant, when the fiat shall go forth, so disestablishing these pettifogging ventures. We are assured by one writer that, notwithstanding the veto upon drink, West Drayton races were "quite as successful as usual," a statement which the managing department will be delighted to hear; and it is evident, by the eager desire evinced in certain places to bolster up these nuisances that they are on their last legs, which no one is likely to regret, except those who get their living thereby.

The young Lord Lonsdale appears to be going in strong for Turf pursuits, and has commenced by registering three sets of colours, one for each horse in his possession, if we are rightly informed. The old Earl's colours have to play second fiddle only, and though there is nothing to prevent a man from registering a different colour for each day in the year, the whole thing smacks of vanity and love of display, which has never yet been associated with solid success at the racing game. Mr. J. C. Murphy seems to have "hit upon something that's new" in his "Cardinal jacket, cream sleeves and cap," but these fanciful creations augur badly for their inventor's subsequent success, and fantastic jackets and outlandish names of horses, have not left their mark in Turf chronicles, as he who runs may read.

Lord Vivian has fairly capped the Falmouth "reciprocity" proposals by an amendment which puts out of court the French horses altogether, but we cannot think he will find supporters in so sweeping a measure. Many appear to think that Lord Falmouth had gone quite far enough; and it will be curious if these "notes" and "protocols" do not make some stir in those foreign circles whose members have been so long accustomed to cut in with us for all the good things of the year. Should the original proposition pass into law, quite sufficient drag will have been placed on foreign enterprise, and it will be found scarcely worth while to keep up large establishments of foreign horses in England for the sake of trying their luck in the precarious courtship of handicaps and the comparatively bare honours of Cup contests. So that we are sorry that more stringent restrictions should have been deemed necessary, and that we should appear to have gone out of our way to give the coldest of shoulders to rivals for our racing prizes, whose participation in the sport we were so eager to encourage and secure a few years ago. As to Mr. Alexander's advocated return to the 4st 7lb minimum weights, we hardly know whether to look upon it as an excessively good joke, or to regard it as a harmless piece of attempted sensational legislation. So, "potent, grave, and reverend a seigneur," as the owner of Thunderbolt cannot be accused of trifling with his colleagues, but as he has given no reason for the faith which is in him, he must not take offence at public opinion imputing motives and suggesting reasons which may be, and probably are, totally at variance with actual promptings. Rumour has it that he will be seconded by Colonel Forester, another racing veteran, who may be supposed to have outlived the "heats of youth;" but no one can seriously imagine that so retrogressive a policy will find favour in the eyes of the majority. We see enough now of incapable mannikins, and of their vagaries at the post, to make us protest against the giving horses in charge to children of yet smaller growth, newly promoted from tops and bottoms to a stronger diet, and only just cutting their second teeth.

Now that speculation on the Lincoln Handicap may be said to have assumed a comparatively genuine aspect, it may not be amiss to allude to it more in detail. A fortnight since we expressed a preference for Bruce II. and Lollypop, discarding Petrarch on the ground of his awkward temper. It is a pity to see a horse of his calibre "potted and messed about," as "Argus" used to say, in handicaps, for while victory will not greatly enhance his value as a stud horse, defeat will most certainly depreciate his reputation, which has hitherto stood on rather insecure a basis, owing to his vagaries at Ascot and Epsom. For the three and four-year-olds, mentioned above, we have a very sincere respect, and as both of them were among the improving lot last autumn, the chances are in favour of their having gone forward instead of backward during the recess. Liris we should be sorry to stand on the strength of her Cambridgeshire "place," and we have doubts about Midlothian getting the distance, despite his recent purchase by a "party what knows." For the same reason we discard Poursuivant, a very taking horse on paper, but perhaps a little uncertain; nor shall we give our vote to Strike, who will hardly be found handy enough in a race where speed and smartness are served. For Grassendale however, we entertain a very sincere respect, and he is wonderfully well in, considering his performances last year under heavy weights. The course will suit him to a nicety, and he has plenty of power to get through any amount of mud. Thus early, then, we shall declare in favour of Lollypop, Bruce, and Grassendale, all of which at present occupy healthy, if not conspicuous, positions in the returns, and represent three very substantial stables. For the Grand National Shifnal still heads the list, but the public are perhaps over sweet on this son of Saccharometer, and we still entertain a sneaking fondness for Chandos, who has had more than one lesson across a country since his "youthful indiscretions" of last year. Mr. Merry, whose death took place last Saturday, was one of an old school now well nigh forgotten, but of which Mr. Stirling Crawford may be reckoned as chief among its few living representatives. Rugged in manner and not accomplished in speech, the "laird" of Russley was an eminently popular leader of sport with the public, and may be said to have divided their allegiance with Sir Joseph Hawley, the yellow and black having of late years perhaps even a larger following than the cherry and black of the Kentish baronet. More Derby first favourites have fallen to Mr. Merry's lot than we can enumerate, off-hand, but a fatality hung over them, and though he regularly produced one every year since Thormanby's victory in 1860, ill luck invariably attended them; albeit he ran up with Dundee, Buckstone, Scottish Chief, Marksman, and King of the Forest, four of these being descendants of Lord of the Isles, with whom his owner may be said to have made his first mark. We have not space at command to enumerate all the successes which year after year placed Mr. Merry high upon the honour list of "winning owners," but would refer our readers to an article entitled "Finis coronat opus," which appeared some two years ago in *Baily's Magazine*, at the date of his retirement from the Turf, and wherein will be found references to the leading events of his racing career, and a faithful portrayal of his character as a sportsman. By a curious coincidence the cap and jacket which he made famous during the racing interregnum of the house of Westminster, reappeared almost immediately upon Mr. Merry's retirement, in the keeping of their original owner, who, moreover, enrolled himself among Robert Peck's patrons at Russley, which thus has become doubly connected with the popular "yellow and black." The old Touchstone colours have been returned, after many years'

faithful and honourable keeping, unsullied to their original bearers, and for many years to come will be identified as much with the name of Merry as with that of Grosvenor.

After the "circus" business in suburban districts, it is refreshing to turn to more interesting doings among the vivacious "Brums," and for so early a period in the season the fields were respectable, though "class" was not very highly represented. The Hunt Cup Steeple Chase brought out a remarkably strong field, and was quite the feature of the first day, but though the inevitable objection was forthcoming, this disturbing element was not in such overwhelming force as usual, though it is worthy of note that there were no less than five selling races on Tuesday's card. The death of Mr. J. F. Verrall will leave a blank in metropolitan racing and steeple-chasing circles not easily to be filled up, as in that special field of labour he was emphatically the right man in the right place, and it is mainly owing to his influence and direction, that the class of meetings which he was instrumental in promoting have not long since been disestablished. He may be said to have made the best out of very indifferent material, and before he took some of his most successful ventures in hand, he had been "given up" by less skilful practitioners. Indeed, Mr. Verrall's arrangement was the saving clause in more than one "suburban spec." which would most assuredly have gone to the wall "on its merits;" and though no doubt a handicapper will be found equal to the occasion, it cannot be denied that racing, as brought home "to the doors of the people," has sustained a heavy blow and sore discouragement. Owing to the open weather, trainers have been enabled to send along their youngsters in earnest, and already we have heard of enough certain winners of the Brockelsby to furnish a monster field for the opening two year old race of the season. Every breeder, too, has received confidential assurances from yearling purchasers that their bargains have done wonders, and so everybody is pleased, and all are living in a sort of fool's Paradise, until the saddling bell rings on Carholme, and each racing croupier in turn sets his wheel of fortune spinning, and his ball rolling, while eager spectators, long frozen out, "make the game" once more.

SKYLARK.

CRICKET, AQUATICS, AND ATHLETICS.

FOR a week or two nothing can be heard of the doings of the eleven captained by James Lillywhite in Australia, except the bare telegrams giving the results only of the matches played, and these may be expected daily. Only a few remarks on cricket matters, therefore, call for any comment from me. The first item is of a rather melancholy nature, viz., the sudden death of W. Tinley, the assistant secretary of the Nottinghamshire County Cricket Club, who, when on his way to church last Sunday, was taken with a fit of coughing accompanied by spitting of blood, which very shortly terminated fatally. The deceased was much respected by all who knew him. Another subject I must refer to, and that is one which I am really pleased to notice. All old frequenters of Lord's, or any other ground where that noted club, The Quidnuncs, used to play, must remember Sam Dakin, who almost invariably officiated as umpire for that old Cambridge club. He died in the latter part of the past year, and, I am sorry to say, left his widow, an old lady who is between seventy and eighty years of age, almost totally unprovided for. Some friends of "old Sam's," have started a subscription for her benefit, and I am certain that the fact only requires to be well known, when doubtless subscriptions, however small, will pour in for so worthy an object. The Editor of *Bell's Life* has kindly consented to receive any contributions which may be sent to him.

At Cambridge the University crew now seem almost finally settled, and Shafto has taken his place in the boat as stroke, a position he occupied last year, when the Light Blues won one of the easiest races on record. From all accounts the Light Blues are wonderfully well together, and will, doubtless, render a good account of themselves at Putney, where, as a matter of course, they are certain to have a crowd of admirers on their arrival, although, as usual, most of those who are so profuse in their praise or condemnation of either one crew or the other, know no more of rowing, than a cow of dancing a minuet. At the other seat of learning, Oxford are not quite so advanced as their rivals, and there seems to be some doubt even at this late period (as strict training commences next Wednesday) as to how the crew will be finally constituted. One thing I trust is settled, viz., that Cowles, of St. John's, will continue to retain his place in the boat. He is a member of that popular club, the West London, and has proved himself a good hard-working oarsman. For this reason, if for no other, he ought, I think, not to be shunted. Betting at present rules at 6 to 4 on Cambridge, which odds are taken and wanted, but if my readers will take my advice, they will leave it alone for the present, as Oxford at present seem to be suffering from the *embarras de richesse*, and longer odds will, in all probability, be forthcoming, should any further changes take place in the crew. However, were I compelled to make a selection at once, I should certainly stand Cambridge, although my sympathies are all t'other way. However, one thing must be a source of congratulation to the supporters of the dark blues, and that is that Marriott, of Brasenose, who, in the opinion of those well qualified to judge, was the best oar in the boat last year, now occupies the stroke thwart, a position he might, with advantage to his compeers, have filled on the occasion of the last race.

Curd, of Blackwall, who was matched last week with Messum, of Richmond, which match resulted in a forfeit on the part of the latter, has stated, I believe, that he would row any below-bridge man, bar Higgins, over the Championship course. To this cartel, Geo. Tarryer has replied, and I am given to understand there is every prospect of their coming to terms. Young Clasper, of Oxford, and W. Spencer, of Chelsea, have signed articles to row from Putney to Mortlake, under the old rules of boat racing, for £100 a-side. Much as I admire the pluck of the younger, I must confess I think he is flying at rather high game, although Spencer has been on the shelf for a year or two. By the bye, the Thames Professional Four, who visited America on the occasion of the late Centennial Regatta are at present very busy in washing their dirty linen at home, but as I like to keep my hands as clean as possible, I do not think proper to express an opinion pro or con. Ross, the Canadian, has arrived home safely, and speaks very highly of the treatment he received in Newcastle, and promises Boyd the same should he think fit to visit our trans-Atlantic cousins.

Concerning athletics my Oxford correspondent informs me that they have begun in earnest. Lincoln College Sports were held on Saturday. New College (not Hertford as stated in a contemporary) on Tuesday. Although that society may really be termed a new college, considering that in my time it was Magdalen Hall. Hertford College meeting took place on Wednesday. Exeter commenced to-day (Thursday), and Merton sports are appointed for Saturday, making on the whole a busy week. As usual at this seat of learning the official times were a caution, the winner of the Strangers' 150 yards Handicap, E. C. Treplin, whom I presume must be a Cornishman from the prefix to his name, is returned the winner in 142-5 seconds, and as he had but 5½ yards start must in Sheffield parlance have been "beating evens half a yard," a feat I never knew an amateur capable of approaching when anyone who understood the business held the watch.

Treplin, however, is undoubtedly a first-class runner, as all who saw him win the Freshman's Hundred last Term are well aware, and the Cantabs will, it strikes me, find him very hard to beat. To prove the gross incompetency of the "clockers" I take yet another instance in the same handicap. One of the longest start (15 yards) men was said to have won his heat in 14 seconds, and therefore must have been equal to the task of running the whole distance well inside 15½ seconds, which in itself is quite fast enough to win in all but champion company. At New College Sports the Strangers' race, 440 yards, does not call for much comment. H. D. Bateson, Trinity, the winner, doing a fair performance, but nothing out of the way, his 412 yards taking nine 51 seconds to run. The times were in some instances almost as absurd at Hertford Sports, but I will not bore my readers with entering into details, as my remarks about Lincoln will be sufficient to put them on their guard about accepting such improbable "times" as correct.

One of the most attractive matches at Football played this season took place on Kennington Oval last Monday afternoon, viz., when England met Ireland for the third time under the Rugby Rules. If for no other reason, the contest under notice is remarkable for one circumstance, it being the first International contest in which the sides have been reduced from twenty to fifteen each. Though defeated on both the former occasions, the representatives of the Emerald Isle, to use an expression of the now almost extinct P.R., "came up smiling," but only to meet with a more decisive defeat than they had hitherto been compelled to put up with. No one could possibly find fault with the team selected to represent England in the match, but it was only too plain to the most casual observer that the champions of Ireland were much too light behind the scrummage. Although the weather was threatening, the rain fortunately held off, and as a natural consequence a rather large number of spectators were present, it being computed by those well qualified to judge, that the company mustered between 1,500 and 2,000. The English captain, Kewley, won the toss, and with the wind slightly against them, the Irish kicked off. Almost immediately the ball was returned into close proximity to the visitors' goal line, and after a few scrummages close to their fortress, Stokes, from a place kick, after only six minutes' play, scored the first goal for the home fifteen. Before the expiration of the first quarter of an hour, a second place kick by the same player proved unsuccessful, and the Irishmen were obliged to touch-down on several occasions in quick succession, and up to "half-time" these defensive tactics had to be adopted for the seventh time. On ends being changed, the Irish fifteen for a brief period, by some very determined play, put the English stronghold in jeopardy, and its defenders had to touch-down in self-preservation for the first and only time during the match. After this, the contest was, like the handle of a teapot, "all on one side," and Stokes kicked a second goal for the "Saxons." When time was called, the home fifteen were proclaimed victors by two and two tries to nothing. It is somewhat noteworthy that the Irish had to touch-down no less than eleven times during the game, and the English only once. It is highly pleasurable to be able to state that throughout the greatest good temper was shown both by conquerors and conquered. After the match the Irish were entertained by the committee of the English Rugby Union at a dinner which was held at the Westminster Palace Hotel.

One or two more matches of no slight importance took place also on Saturday, but I shall content myself with merely giving the bare results of them. The Wanderers defeated the Clapham Rovers (Association Rules) on Streatham Common by three goals to one, while at Stamford Brook Ravenscourt Park and Walhamstow played a draw, under Rugby Rules, either side scoring a try and three touches-down. At the Old Deer Park, Richmond (Rugby Rules) defeated Queen's House by a goal, two touches-down and a touch-in-goal to one touch-down. The Inter-Hospital Challenge Cup ties have to be decided between the 12th of this month and the 3rd prox., but as yet I must refrain from attempting to predict the probable winner, although I have had a strong tip given me.

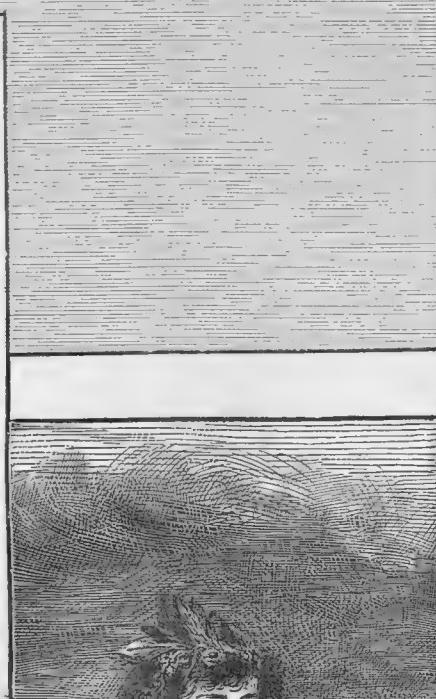
A more exciting match at billiards has seldom if ever been witnessed than that which took place at the Gaiety Restaurant on Thursday and Friday evenings last, between T. Taylor and Joseph Bennett (ex-champion.) The conditions were 1,000 up even for £100 a side, on a championship table, which table, by-the-bye, was supplied by the eminent firm of Burroughes and Watts, of Soho-square, and when it is stated that a more perfect specimen of their manufacture has perhaps never been turned out by them, no more eulogies can be required. At the advertised time for commencing, the spacious dining hall was full to repletion, and those who had the good luck to be present had no cause for regret, and although the match was not concluded on the first night, a most stubborn contest for supremacy was witnessed, first one man and then the other taking the lead. Bennett completed his first and second hundreds a few points in advance, but Taylor made his total 305 to 299 for Bennett although the latter had just previously put together a very fine break of 4c. It would be wearisome to my readers, as well as to myself, were I to attempt to give a detailed account of the game, so I shall content myself by saying that at the interval the scores stood, Taylor 500, Bennett 472, the former being in hand. On resuming play, after a cessation of hostilities for rather more than half an hour, it soon became manifest that it would be impossible to bring the match to a conclusion on Thursday, and when Taylor had scored 854, (Bennett 820), the referee at 11.57 p.m. ordered play to cease until the next evening, that functionary having according to the articles drawn up, full powers to do so. In spite of the few points required by either player on Friday night the room was more than moderately attended, and a very exciting finish fully repaid the spectators their outlay for admission, the game at different stages being called "887 all" and "931 all." Taylor now, however, went well away and was 988 to Bennett's 960. The latter then got to 970, but his opponent increased his total to 999 when he "ran a coup." Bennett failed to score, and Taylor made a thin white tour and was in consequence hailed the winner by 27 points only, amid loud cheers, thus carrying out the prophecy given by

EXON.

"THE FIGHT" AND "AFTER THE FIGHT."

STAGS contending in amorous rivalry for the same female are very unlike themselves in their usual state of timidity. They then fight with the utmost fierceness, eagerness, and desperation, displaying an amount of strength and agility which, aided by their sharply pointed horns, frequently bring their battles to a fatal termination. Their bellowing on such occasions will be heard at great distances from the scene of death or victory, and the frequent clash of their meeting horns, with the savage fury in which they paw up the earth, and butt at each other are very terrible things to witness. Two characteristic scenes from such a battle form the subjects of a pair of our illustrations in the present number, and afford an excellent idea of the savage nature of these otherwise timorous beasts when moved by the mad ardour of a whirlwind passion, only to be gratified after victory. Before the amorous animal becomes undisputed head of his herd, and lord of its females, he has to fight several such fearful battles, which are usually won by the elder beasts, for whom also the hinds evince a very decided preference.

FAVOURITES OF THE PROVINCIAL STAGE.



MISS VIOLA DACRE.
MISS NELLIE CLAREMONT.

MISS PHILLIS GLOVER, AS BLANCHE OF DEVON.

MISS FANNY COOPER.
MISS GIFFORD.

OUR CAPTIOUS CRITIC.

BEING, for reasons unnecessary here to state, disappointed of a box at the St. James's Theatre, in a moment of whim I resolved to view *The Danischefs* from the other extreme, and do my little sketches from the gallery. In the result the figures seem rather foreshortened, perhaps, because I got ensconced right above the heads of the actors. But in addition to the sense of independence I felt in having paid my sixpence for my seat, I was highly entertained by the conversation of two daughters of the People, who sat together right in front of me. They somewhat impeded my view of the stage. This, however, I did not much mind, as I had seen the play on three or four different occasions. I was more interested in listening to the dramatic criticisms of the two young women, which were naïve and refreshing to a degree.

They were comely girls enough, and, as I soon gathered, from their remarks, housemaids both of them, one at some large hotel,



Mrs Herman Vezin in "The Danischefs"
(a sketch from the gallery)

and the other in service with a private family. The hotel girl had seen the *Danischefs* before, and previous to the rising of the curtain she gave her friend (whom she addressed as "Selinar" and who in return called her "Matildar") a rapid description of the incidents of the play, as they were about to appear. The farce was just over when I arrived, and they were both agreed that it was very stupid, but that "Miss Hedith Challis were a fine figure of a woman." They differed regarding the diamonds worn by that lady, "Selinar" believing them to be genuine, but "Matildar" asserting that they were "only haloominum." Having mutually refreshed themselves from a bottle of "sherry-wine" which "Matildar" had obtained from Simon the Cellarer, by what means of bribery I could not overhear, for she whispered something to her companion, whereat they both looked sly and



In the Pit

giggled—having I say refreshed themselves with "sherry-wine" the sage "Matildar" began as follows:—

MATILDAR.

Well, Selinar, I may say as the *Dannychiefs*, or whatsoever way they pronounce it, is one of them dramars as 'll make you cry.

SELINAR.

Is it as affected as *Jane Shore*? Lor, when I see *Jane Shore*, my eyes was that red with cryin' that I 'ad to go up to Miss Julian's bedroom soon as never I got 'ome, and bathe 'em with some of her hodacullone afore I was fit to be seen.

MATILDAR.

Well, I won't go so far as to say that there's anythink in this play so affected as that scene where pore Jane, hafter livink in lugsary, as the king's mistress, and 'is Majesty dies, she comes back, and she says to 'er husband, "Enery, I's come back again;"

and 'ee won't 'ave 'er, no certingly not, at any price (crooil beest!) I won't say as you'll see anythink to come up to that for bringing the tears to your heyses,—but still the *Dannychiefs* is a very affected play.

SELINAR.

Tell us somethink about it.

MATILDAR.

Well, Miss Fanny Addison, which she is a countess, as thinks a deal of her family, and has a only son, Charles Warner, what falls in love with Lydiar Foote, which she has been brought hup by the Countess as a leddy, and plays the pianner, works croshy, and dresses ladylike, but still she's no more nor a servant after all; but Warner he falls in love with her. He's a sojer I must tell you, 'ome on furlough, and has just got orders to jine his ridgment. His mar has just 'eard of a Princess, the very thing for her son to marry, which she recommends him to do, when he ups and tells her as he loves Lydiar Foote, which gives her such a turn, as you shall see. However, when she sees as it's not no use trying to persuade 'im to give hup 'is infatooation for an'ouse-maid, as I b'lieve she calls 'er, she quickly changes her ticktacks, and says that if he will go and jine his ridgment that very minute, and promise to indulge hisself in all the dissapashons of society for an 'ole year, and try to forget Lydiar Foote, if he comes back after that time as spoons as ever on her, she'll consent to the match. Well, he goes, and Lydiar Foote she's nat'rally in the blues. But what d'y'e think the Countess does the minnit Warner has turned 'is back?



Mr Charles Warner in "The Danischefs"
(a sketch from the Pit)

SELINAR.

I dunno. Tell us.

MATILDAR.

She calls up the groom—that's Clayton—and fetches in a priest, and marries Lydiar Foote to the groom straight off. The worst of it is, Clayton's in love with the girl as well as Warner. But here, the curtain's up. Them two old women is poor relations of the family. They aint got nothink to do with the plot.

The first act proceeded, and I must say, that the attention paid to the performance by these young women was creditable to the dramatic instincts of the populace. Neither of them by word or gesture interrupted the current of stage events at an unseemly moment, which is more than can be said as a rule of the occupants of stalls. And at the juncture when Miss Lydia Foote, as Anna Ivanovna, implores mercy at the hands of the Creator, who will have her to wed the man she does not love, then tears were profuse enough to have filled the somewhat capacious bottle in which they carried their "sherry-wine." When the act-drop fell, and they had dried their tears, Selinar said "It's lovely. What a fine made young man Charles Warner is. He'd a'most do for a life guardsman." Matildar relying upon her superior knowledge of theatrical matters, mildly

snubbed Selinar's enthusiasm on this score. "You see," quoth she "the people on the stage like their jewlerry and dresses is all false—false legs, false arms, false 'eads of 'air, and false 'earst."

Surely, thought I, she has lost *her* heart sometime or other to some gay dog of a light comedian, who has happened, when staying at an inn, where she chanced to be chamber-maid, to rehearse somewhat too impressively the part of Young Marlowe.

In the next act—Matildar went on—Warner has served out his year's apprenticeship in dissapassion but has n't been able to forget Lydiar Foote or fall in love with the Princess, which is Mrs. John Wood. When he finds out what his Mar has done, he ups again and tells her a bit of his mind and says he'll go away and kill Lydia Foote and Clayton and himself afterwards.

Between the second and third acts, Selinar was still of opinion that Mr. Warner carried off the palm. Matildar inclined towards



Mr John Clayton in "The Danischefs"
(a sketch from the gallery)

"Erman Wezin" as she called him. "Cause," says she, "ee's a actor if you like." Matildar also thought highly of Mr. Clayton, whom she had seen act in *All for Her*, a play as she likes next to *Jane Shore*; better nor any she had of late witnessed. Selinar asked what the next act was to be about. Matildar replied that Clayton (that's the groom) takes Lydia Foote, having first been married to her, away to his 'ut (though why it should be call'd 'an 'ut' as is more like a droring-room passed Matildar's comprehension); he takes her away to 'is 'ut, does Clayton, but although she is his wife straight enough he declines to behave as such but treats her like a sister, which looks mean-



In the Gallery

spirited at first until you find out as it's done out of devotion to Warner, as is his master, what threatens to 'orsewhip 'im until Clayton offers to give up Lydia Foote to him, provided they can get a divorce. That is the diffisulty, because the Princess, which is Mrs. John Wood, place of trying to get the divorce from the Hemperor as she has promised preswades him not to grant it. Howsomever, to make a long story short, Clayton evenshally obtains the divorce by turning round and going in a convent, and there's a scene of back-talk between Erman Wezin and Mrs. John Wood, and 'ee gives it to her proper, no mistake, till at last she gives in, being one of those women as prefers a man what will slang her, don't you know?"—At which juncture perceiving that Matildar knew all about it, and Selinar was getting out her already tear-saturated pockethandkerchief, preparing for another weep, I departed.

NEWS ITEMS.

MR. ARTHUR H. MOXON announces "The Easter Annual." This is, we believe, the first attempt to give to the approaching sacred season of the year an annual of its own, and the effort deserves success. The story is from the pen of Mr. Ellis J. Davis, author of "Seen from the Cross of St. Paul's," one of the most popular of the last Christmas Annuals. It is entitled "A Palace of Crystal," and will be well illustrated.—*Public Opinion*, February 3, 1877.

MR. W. G. WILLS, the popular dramatist, has just arranged for a cheap issue of his novels, the first of which ("The Wife's Evidence") will be published next week.

H.R.H. THE PRINCESS BEATRICE and suite honoured the performance of *New Men and Old Acres* with their presence on Wednesday evening.

INTERNATIONAL COURTESY.—The French Government have intimated to the committee of St. John's Hospital for Diseases of the Skin, Leicester-square, that the authorities will afford every facility for the inspection by the committee of the "Hospice St. Louis," Paris, which has upwards of 700 beds set apart for patients suffering from diseases of the skin, as it has become essential to increase the accommodation which St. John's Hospital possesses for the treatment of in-patients; and as far greater provision exists in Paris than in our own metropolis for the treatment of such sufferers, the committee have resolved to avail themselves of the courtesy of the French Government early in the summer.

THE Prince and Princess Christian have organised some private theatrical performances for amateurs at Cumberland Lodge, which have been visited by a large number of the residents in Windsor and its neighbourhood. The *World* informs us that amongst the *débutantes* were Lady Agneta Montagu and Miss Alice Van de Weyer. The former acquitted herself admirably as Mrs. Honeyton in *A Happy Pair*, with the Hon. Alexander Yorke, equerry to Prince Leopold, as Mr. Honeyton; whilst Miss Van de Weyer, though wanting a little more self-confidence and a little less self-consciousness, received much praise as Ellen Murray in *Popping the Question*. Of course, says our contemporary, these young ladies cannot at present aspire to the highest histrionic status in amateur circles; but, if they care to do so, they may be encouraged to try. The Princess Christian is said to contemplate some more of these pleasant evenings; and New Lodge is also to be the scene of private theatricals, which are in so many cases quasi-public. The Duke of Connaught, who had come over for a spin with Her Majesty's Buckhounds that day, was one of the spectators on the recent occasion; and Mr. Yorke, who played in both pieces, had the happiness of being hero of the evening.

THE Liverpool *Daily Post* says: "A novel and exciting chase has been witnessed on the Packington Estate, near Coventry. Several wild boars, forming part of the herd brought by the Prince of Wales from India, were recently presented by the Prince to the Earl of Aylesford, and after being conveyed to his lordship's seat at Packington one of the animals escaped and got into the wood. It being deemed necessary that the monster should be killed, a shooting party went out with that intention. After 12 shots had been unsuccessfully fired, a well-timed bullet had the desired effect."

THE warm, wet weather has spoilt the season for woodcock shooting. Complaints reach us from all quarters as to the scarcity of birds.

MR. THOMAS KITTLE, (secretary to the Alhambra Company Limited), 27, Leicester-square, W.C., writes under date Feb. 2, in reference to the paragraph we published in our last issue concerning the sale of Her Majesty's Theatre:—"I am desired by the directors of the Alhambra Company (Limited) to acquaint you that no bidding was made for her Majesty's Theatre (at the recent auction) on behalf of this company, and that the directors did not, either directly or indirectly, give any instruction with regard thereto."

THE DUKE OF CONNAUGHT and suite honoured the Alhambra Theatre with their presence on Saturday evening.

On Wednesday, Jan. 31, a performance of *New Men and Old Acres* took place at the Artillery Theatre, Woolwich, with a strong amateur cast, consisting of officers of the Royal Artillery, aided by the three best amateur actresses of the day, the Hon. Lady Sebright, the Hon. Mrs. Wrottesley, and Mrs. Monckton. Expectation was on tiptoe, and every available seat was taken at least a week before the night of the performance. A crowded house was the result, testifying by its presence and by its repeated applause its appreciation of the acknowledged talents of the amateurs engaged. Mrs. Monckton as Lady Matilda Vavasour, played with extreme care and finish, devoting a degree of study to her part which few amateurs display. Mrs. Wrottesley played the part of Mrs. Bunter and displayed real ability. With undoubted talents, a small and neat figure, a pleasant voice, and that confidence and self-possession so rare in amateurs, Lady Sebright possesses advantages of more than the ordinary type. Mrs. Pope made a charming Fanny Bunter, and Mr. Flint, R.A., as Marmaduke Vavasour, played evenly and well. Captain Newall, R.A., as Samuel Brown, played carefully and with conscientious care. Bunter and Blasenbalg were admirably portrayed by Captain Lacey, R.A., and Mr. Bingham, R.A. Much praise was awarded to Captain Glass, R.A., the artist who executed the artistically painted scenes; the old oaken-panelled library of the abbey in the first act, with its Jacobean furniture, and the grey old ruins of the second act; or, again, the meretriciously furnished and decorated drawing-room of the *Nouveau riche* in the third act, with its gilding, its harlequin furniture, and Palais Royal nicknacks. The band of the Royal Artillery, under the direction of Mr. Smythe, was in attendance during the performance, and played with its usual excellence.

THERE was an exceedingly large attendance at Monte Carlo, Monaco, on Saturday, to witness the twenty-nine competitors shoot at five blue rocks each, twenty-seven yards rise, from five traps, five yards apart. The event for decision was the Prix d'Outure, an *objet d'art* of the value of 1,500*l.*, and 2,000*l.* added to a sweepstake of 100*l.* each. The second best shot received 35 per cent. of the entrance fund, the third 25, and the fourth 15 per cent. The first prize was won by Signor E.

Frascari killing eight birds in succession. The Hon. J. B. Roche secured the second; Signor Borgatha the third; and Mr. Elphinstone carried off the fourth prize. Although the competitors included most of the best shots of the International Gun and Polo Club the chief prize was won by an Italian, the Hon. J. B. Roche finishing second. The weather was fine.

OUR Irish neighbours have begun the second half of the steeple-chase season well, on the 8th, when they won the Birmingham Grand Annual with Abdallah.

HER MAJESTY has been making special inquiries as to the state of Mr. Compton's health, and has forwarded him the kindly expression of her regret at his illness. *Mayfair*, speaking of the benefit fund, suggests that a guinea sent will be more thankfully received than two guineas promised. The amateur and honorary officials who do the work on these occasions are beginning to complain bitterly of those who promise early and perform late—if at all; and I am told by one of them who has been connected with several benefits that he means to publish a list of unfulfilled promises.

FROM Liverpool we learn that the success of Hague's Minstrels continues as uproarious as it has been any time during these last seven years, and there is no sign of decline of public interest in their comical sayings and doings. In conjunction with the original entertainment at St. James's Hall is that of the Wardroper Brothers, which is given in the lesser hall below.

THE Liverpool Musical Society, after lingering in a moribund state for many months has finally given up the ghost. The society which has done good work in its time was founded in 1863.

THE winter visit of the Prince and Princess of Wales to Sandringham, which commenced on Nov. 3, has all but terminated, extending a longer period than usual. Their Royal Highnesses, attended by Miss Knollys, Colonel Teesdale, and Mr. F. Knollys, drove to Gaytonthorpe on Monday morning, proceeding via Flitcham, Pristone, and Gayton, to the meet of the West Norfolk hounds. The morning was a beautiful one for hunting, and, as a goodly number of foxes are always kept in the locality, a capital day's sport was obtained.

THE annual ball of the Royal London Yacht Club will take place on Monday next at Willis's Rooms.

A MUSEUM of hunting trophies, almost as interesting as the collection of living animals brought from India by the Prince of Wales, has been opened at the Zoological Gardens. The collection of prepared specimens and trophies occupies a room adjoining the reptile house, and has been arranged by Mr. Clarence Bartlett, who was engaged as naturalist to the Prince's expedition. The collection, diminished as it is by the removal of many tiger-skins and other memorials, presented by the Prince of Wales to his friends, is a remarkably fine one, comprising examples of species unknown to Europe. We may specify a few of these, out of some hundreds of objects, ranged upon the walls of the museum. There are three skulls of Indian bisons, of the species called the gaour, well-known to sportsmen as the largest and fiercest of all the bison tribe, far exceeding in size the American variety. Another bovine example is the arnee, a native of Northern India. Next in consideration, as illustrating a class of natural history very scarce in the ken of European zoologists, and never exemplified here in a living form, are the wild sheep called burrel, of which there is one perfect hide, with head, horns, and feet attached; and the ammon, the largest of all wild sheep, of which there are three entire fleeces, two male and one female. Also unknown in the life to European collections of zoology are the graceful creatures called Hodgson's antelope. There are two skulls of these animals with the long and exquisitely tapering horns notched in a strangely regular manner. One of these specimens is from Sir Jung Bahadur, and the other is a gift of the Maharajah of Cashmere. It is hoped that the projected Nepaul Railway may assist European naturalists in obtaining living specimens of this species. Three Indian vultures, shot by the Prince, may also be named among the trophies which exemplify a life unknown to the zoological collections of Europe. Our artist is now making sketches from this interesting collection, which we hope shortly to place before our readers.

STUD NEWS.

COBHAM.—Jan. 28, the Stud Company's Catherine, a filly by Blair Athol, and will be put to him again; Feb. 1, Mr. W. S. Cartwright's Phebe Athol, a filly by George Frederick, and will be put to him again; 2, the Stud Company's Queen of the Chase, a filly by George Frederick, and will be put to Wild Oats; the Stud Company's Crinon, a filly by Blair Athol, and will be put to him again; the Stud Company's Mrs. Croft, a filly by King of the Forest, and will be put to Blue Gown; the Stud Company's Circe, a filly by Doncaster, and will be put to Blue Gown; 3, Mr. C. Powis's Lemon Drop, a colt by Wild Oats, and will be put to him again; the Stud Company's Lady Bountiful, a filly by Carnival, and will be put to Wild Oats; 4th, the Stud Company's Lovelace, a filly by Blair Athol, and will be put to Blue Gown; 5th, the Stud Company's Curacoa, a colt by Carnival, and will be put to him again; 6th, the Stud Company's Papoose, a colt by Carnival, and will be put to Blue Gown; 7th, the Stud Company's Alcestis, a filly by George Frederick, and will be put to Blue Gown. Arrived to Carnival, Feb. 3, Prince Soltykoff's Vallation; Mr. C. Blanton's Lady Sophie, in foal to The Rake. Arrived to Wild Oats, Feb. 6, Mr. H. Wilmer's Agile, in foal to Caterer.

MOORLANDS STUD FARM, YORK.—On January 23, Mr. Thompson's Produce, by Thormanby, a bay colt by Speculum, and will be put to him again; 27th, Mr. J. Wardill's Strategy (dam of Second Sight), a brown colt by Sterling, and will be put to Speculum. February 4, Sir William Milner's Corah Pearl (late Ada Linne), dam of Triumphant, by Mandricardo, a chestnut colt by Martyrdom, and will be put to Vanderdecken. The following additional mares have arrived to Knight of the Garter.—Lord Falmouth's Hurricane, by Wild Dayrell (dam of Atlantic, Atlantic, &c.), in foal to Kingcraft; Niké, by Orlando (dam of Dreadnought, Juvenis, and Flirt, late Come Kiss Me), Zingarella, by Wild Dayrell (sister to Guy Dayrell), the two last-mentioned mares are in foal to Vedette and Macaroni respectively, Gertrude, by Saunterer (dam of King Clovis), barren; Lord Rosslyn's

Clementina, by The Duke, in foal to Vanderdecken, and Rapidan by Beadsman, with colt at foot by Vanderdecken. To Speculum.—Mr. William Burton's Recluse, by Hermit (dam of Kaleidoscope, &c., &c.), in foal to Speculum.

SHEFFIELD-LANE PADDOCKS, February 6, Mr. Johnstone's Last Love, a brown filly, to Pretender.

At Meriden Grange, Coventry, the following mares have arrived to Wellingtonia:—Mr. Healy's Rosa Bonheur (by Zouave) and Cider Cup (by Tipple Cider); and Captain Davison's Mrs. Meynell (by Cramond out of Charlotte Russe).

At High Gingerfield, Richmond, Yorkshire, on January 19, Mr. Hope's Faith, a chestnut colt; on the 20th, Dewdrop, a chestnut colt; and Irene, a bay filly, all by Glenlyon, and all good strong foals.

At Eaton Stud Farm, Chester, on January 27, Mr. Waring's Atonement, a bay filly by Doncaster, and will be put to him again.

At Mr. W. Smith's, Whimple Stud Farm, Lady Scarlet (by Lord Clifden), has slipped her colt foal by Prince Charlie, and will be put to him again.

At Mentmore, on January 16, Mr. Combe's Christina, a bay filly by Elviron, and will be put to Macaroni. On the 17th, Mr. Lant's Sister to Elegance, a chestnut filly by Favonius; and on the 22nd, the Mentmore Stud's Queen of the Vale, a bay filly by Macaroni, and will be put to him again. The following mares have also arrived:—To Macaroni: Prince Soltykoff's Meteor, Lord Falmouth's Lady Coventry and Silver Ring, and Mr. Combe's The Duchess and Christina. To Favonius: Mr. Combe's Alberta and Fanchette, and the Bonehill Stud's Monaco. To Carnelion: The Bonehill Stud's Pompadour.

At Wareham Farm, Sutton Place, Guildford, on January 11, Mr. Alexander's Pillage, a chestnut filly; on the 14th, Concordia, a bay colt; and on the 17th, Botany bay, a chestnut colt, all by Thunderbolt, and all the mares will be put to him again.

At the Old Place, Sleaford, on January 22, Mr. G. H. W. Hervey's Kromeski, a bay colt by Berserker.

At Blankney Stud Farm, arrived to Hermit: On January 23rd, Lord Rosslyn's Thrift, in foal to Scottish Chief; on the 24th, Her Majesty's Perriwig, in foal to Doncaster; on the 26th, Mr. Houldsworth's Red Riband, in foal to Favonius, and his Lioness, barren to Adventurer; on the 30th, Lord Calthorpe's The Doe, in foal to Hermit; on the 29th, Mr. Chaplin's Sultana, foaled a brown filly by Hermit, and will be put to him again.

At Beenham House Stud Farm, Reading, on February 4th, Mr. H. Waring's Queen of the Gipsies, a bay colt by Distin, and will be put to him again.

At Baron G. de Rothschild's haras, near La Touques, Mr. H. Waring's Lady Chesterfield, a bay filly, by King of the Forest, and will be put to Vermont.

The Repentance colt will stand this season at the Grand Stand Stables, Curragh.

Nu (dam of Wild Duck and Wild Goose), 2 yrs, slipped foal to Uncas on Tuesday last.

At Holywell Stud Farm, Watford, on the 2nd inst., Calphurnia by Caractacus, a chestnut filly by Lord Lyon.

At Stockton-on-Tees, on January 17, Mr. C. Trotter's Manie, a bay filly by Vulcan, and will be put to Knight of the Garter.

At the Glasgow Stud Farm, Enfield, on January 30, the Glasgow Stud's Departure's dam, a bay filly by See-Saw. February 1, Enfield's dam, a bay filly by Brother to Stratford.

At Shifnal, on the 23rd ult., Mr. F. Earl's Tailor's Daughter (dam of Seamstress) slipped a colt foal to Sugarplum, and will be put to him again.

At Stanton, Salop, January 25, Mr. Eyke's Jane Eyre, by Stockwell (Broadside's dam), a black filly by Cucumber, and will be put to Brown Bread.

At Old Oak Farm, Shepherd's Bush, on Jan. 27, M. T. Stevens's Ethelinda, a bay filly by Lord Lyon, and will be put to him again; 29th, Mr. Tattersall's Delightful, a bay colt by Lord Lyon, and will be put to him again.

At Rufford Abbey, Jan. 31, Mr. Crawford's Quicksand, a bay or brown colt by John Davis, and will be put to Cremorne; Mr. Dawson's Scythian Princess, a chestnut colt by Cremorne, and will be put to him again. Arrived to Cremorne:—Mr. Gerard's My Mary (in foal to Distin). To Parmesan:—Mr. Gerard's Tattoo (in foal to Vanderdecken) and his Selected (in foal to Distin).

At Sandgate Stud Farm, Jan. 20, Mr. Gibson's Sphynx, by Newminster, a colt by Fripponier, and will be put to Rosicrucian; 23rd, Mr. Gibson's Jolie, by Barbarian, a bay colt by Cathedral, and will be put to Rosicrucian; 28th, Mr. Gibson's Mantilla, by King of Trumps, a chestnut filly by The Rake, and will be put to Rosicrucian; 29th, Mr. Gibson's Foy, by Macaroni, a colt by Siderolite, and will be put to Rosicrucian. Arrived to Rosicrucian:—Baron A. Rothschild's Marcella, by Sting (barren).

At Mentmore, January 25, the Mentmore Stud's Verdun, a bay filly by Macaroni, and will be put to him again. 28th, Mr. Combe's Alberta, a bay colt by Carnival, and will be put to Favonius. 31st, Mr. Combe's Duchess a bay colt by Rosicrucian, and will be put to Macaroni. Arrived to King Tom:—Lord Alington's Flower of Dorset and Vex. To Macaroni:—Lord Rosslyn's Flicker, and Baron A. de Rothschild's Old Maid. To Favonius: Lord Rosslyn's Euphorbia, and Baron A. de Rothschild's Maiden's Blush. To Restitution:—Mr. Cheese's Conspiracy.

At Waresley Stud Farm, Hartlebury, Worcestershire, on January 29, Miss Hawthorn (Captivator's dam) a bay filly by Cathedral; and will be put to him again, as also the following:—Laura (dam of Petrarch, Fraulein, &c., &c.), with another of Mr. Spencer's mares; Gertrude (Dalham's dam), Miss Hercules (Day Dream's dam), Iphigenia and Orlando (the two in foal to him), Vlie (in foal to Cremorne), Fair Unknown (maiden), Essence and Compton Lass (both by St. Albans), mare by Breadalbane, Jeu d'Esprit, and two more of Mr. Watson's mares.

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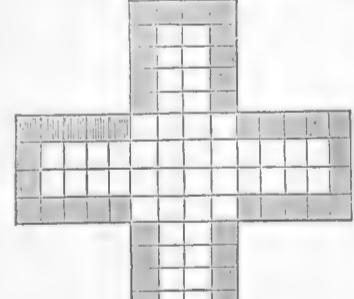
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All communications intended for insertion in "THE ILLUSTRATED SPORTING AND DRAMATIC NEWS" should be addressed to "The Editor," 148, Strand, W.C., and must be accompanied by the Writer's name and address, not necessarily for publication, but as a guarantee of good faith.

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ANSWERS TO CORRESPONDENTS.

* * * We have hitherto answered the larger number of letters containing queries, by post, but these are now becoming so numerous that for the future we shall reply only through the medium of this column.

SPORTING.

GENERAL NOTICE.—Stud, and other news, appertaining to the Turf, must reach us, not later than Thursday morning.

A FOREIGN FRIEND.—The late Earl of Lonsdale's connection with the turf commenced in 1842, before he had succeeded to his title, and was simply Mr. Henry Lowther. His first race horse, Fretful, was purchased from Lord Orford. His horse won the Steward's Cup at Goodwood, in 1848, when he was Steward of the Jockey Club. He held the mastership of the Cottesmore Hunt.

TURFITE.—The "Turf Register," by William Pick, in three volumes, was published, we think, in 1805. It contained the pedigrees and performances of all the horses, mares and geldings that had, up to that time, appeared on the British and Irish turfs as racers, as well as such as had been kept in stud as stallions, and for breeding, together with an account of the most favorite Arabians, Turks and Barbs brought into England. It was originally published at the office of the *Herald and British Turf Press*, High Ousegate, York.

DRAMATIC.

BLUE BEARD.—The amateur theatricals of the Kilkenny Theatre of 1810, brought forward many distinguished amateurs, whose reputation filled that picturesque town with the élite of Ireland. Beyond this we have no information. Captain Steward was a famous amateur actor, but we cannot say where he performed.

IGNORAMA.—(1) In 1816, when Kean was playing Macbeth, at Drury Lane, the remainder of the cast was as follows:—Lady Macbeth, Mrs. Bartley; Macduff, Mr. Alexander Rae; Malcolm, James Wallack; Banquo, Mr. Bengough; Duncan, Mr. Powell; Hecate, Bellany; and the speaking witches by Messrs. Dowton, Munden and Knight. (2) Mr. Betterton, the father of Mrs. Glover, was manager of the Whitehaven Theatre, in 1819; it was not he, but his son John, who had an impediment in his speech. (3) Mrs. Emiley was a daughter of John O'Keefe, the dramatist. (4) In 1820, Macready played Edmund to Booth's Lear. (5) The Cheltenham Theatre was burned down in 1840.

WILLIAM COUSINS.—Chippendale lived for some years after his retirement from the stage, in Jersey.

S. N.—We cannot tell you where a portrait of Barry, the famous actor, is to be bought.

VERITAS.—Sir Aston Cockayne was a writer who lived not long after the death of Shakespeare. (2) Just the reverse, Pope did not admit that any want of learning was discoverable in the works of Shakespeare.

MIDNIGHT MEETINGS.—The noises which have been christened catcalls, whereby the more elevated sections of theatrical audiences have long been wont to express extreme disapprobation, by imitating the cries of cats, are not of modern origin. They certainly existed in the time of Shakespeare, for Decker, in his *Gull's Hornbook*, counsels the gallant if he wishes to disgrace the poet, "to whew at the children's action, to whistle at the songs, and meow at the passionate speeches." And again in the introduction to a comedy called *The Isle of Gulls*, published in 1606, the author complaining of those who disturb audiences by rising to retire during a performance, says, "either see it all or none; for it is grown into a custom at plays, if anyone rise (especially of any fashionable sort) about what serious business whatever, the rest thinking it dislike of the play (though he never thinks it) cry 'new'—by Jesus—vile, and leave the poor heartless children to speak their epilogue to the empty seats."

W.G.H.—Sun not swn.—Stevens, when referring to the words, "this Sun of York," in Richard's opening speech, considered that they bore reference to the fact that the cognizance of Edward IV., was a sun, in commemoration of the three suns which were said to have been seen when Edward won his great victory over the Lancastrians at Mortimer's Cross. The same author pointed out as very probable that a part of the same speech was suggested to Shakespeare by the following lines in a metrical monologue, called, "The Tragical life and Death of King Richard the Third," which appeared in a collection, entitled *The Mirror of Magistrates*, the preface to which bore the date 1586—

"——the battles fought in fields before
Were turned to meetings of sweet amitie;
The war-gods thund'ring cannons dreadful roar,
And rattling drum-sounds warlike harmonie,
To sweet-tuned noise of pleasing minstrelsy.
God Mars laid by his lance, and took his lute,
And turn'd his rugged frownes to smiling lookees;
Instead of crimson fields, war's fatal fruit,
He bathed his limbs in Cipri's warbling brooks,
And set his thoughts upon her wanton lookees."

There are many references to traditions belonging to the battle of Bosworth field, clearly showing with what conscientious and painstaking care Shakespeare compiled the materials for his great historical works. The Sir Christopher, for instance, referred to in Scene V., and Act IV., is known to have been Christopher Urswick, a bachelor in divinity, who was chaplain to the Countess of Richmond, and frequently went backwards and forwards, unsuspected, bearing messages to and from the young Earl of Richmond and his wife, when he was preparing to invade England. He was called Sir, because, as Dr. Johnson pointed out, that title was anciently given by graduates.

PALT.—The author of *The Conjuror*, *The Humours of Greenock Fair*, *The Lottery Chance*, and many musical and other dramas and farces, was Archibald McLaren, a native of the Highlands of Scotland, born in March, 1755, who passed a very adventurous life as a soldier and a strolling player. He served under Howe and Clinton during the American War; resided for some years in Guernsey, where many of his dramatic pieces were first performed, and fought against the Irish rebels at the battle of Vinegar Hill.

PETER O'NEIL.—John O'Keefe was born in Dublin in 1756. His first comedy was written when he was fifteen years of age. He made his débüt as an actor at Dublin, and remained on the stage there about twelve years, during which period several of his dramas were played. He afterwards became blind and fell into great poverty.

J. H. (Liverpool).—We have not, but we intend to do so.

In answer to "N. M. H.", who wants to know whether there is any probability of that charming and most excellent actress, Miss Bella Pateman, appearing again on the London stage during the season; we have to say that we believe Miss Pateman will make an early re-appearance at the Olympic.

J.D.C.—The Mr. Phelps who played at Drury Lane Theatre, perhaps, "might have been," but he certainly was not the celebrated actor of that name now living. That Mr. Phelps married the Marchioness of Antrim, and—if we are not misinformed—died many years ago.

W.G.D.—Our staff of dramatic critics is not large enough to enable us to send representatives to all the many amateur dramatic entertainments that are constantly taking place. That is the sole reason why so many such performances are apparently neglected, and not that we esteem this club or society above that other one.

MISCELLANEOUS.

J. T., Shipton-on-Stour.—(1) We are unable to furnish the information. Write to the publisher, enclosing a stamped envelope. (2) It is just possible that the severity of your criticism is to some extent warranted; also, possible that, were the game worth the candle, there is an explanation of the matter available, which you would admit to be satisfactory.

T. H. B., Linthorpe.—We shall be happy to see any sketches such as you describe; and, of course, to deal with them according to their merits.

A. W. wishes to know who wrote some verses, of which he quotes the first four:—

"In tatter'd old slippers that toast at the bars,
And a ragged old jacket perfumed with cigars,
Away from the world and its toils and its cares,
I've a snug little kingdom up four pair of stairs.
To mount to this realm is a toil to be sure,
But the fire there is bright, and the air rather pure,
And the view I behold on a sunshiny day,
Is grand, through the chimney pots over the way.
This snug little chamber is cramm'd in all nooks,
With worthless old nicknacks, and silly old books,
And foolish old odds, and foolish old ends,
Crack'd bargains from brokers, cheap keepsakes from friends.
Old armour, prints, pictures, pipes, china (all crack'd),
Old rickety tables, and chairs broken back'd; ..
Or twopenny treasury, wondrous to see;
What matter? 't is pleasant to you, friend, and me."

G.P.—The *London Gazette* was started in 1642.

CLASSIC.—There were very few schools in England before the Reformation. Youths received their education in the monasteries, and girls in the nunneries.

R.N.S.—It has been calculated that, including technical nomenclature, the English language contains one hundred thousand words, the great bulk of which are seldom or never used in ordinary writing or conversation.

J. B. LOVERIDGE.—We do not know where the "wicked Lord Mohun" was interred. It has been stated that he was buried in Totteridge Churchyard, but there is no tomb of his there now, and we believe, no authentic record of his burial there. When he carried off Mrs. Bracegirdle the coachman was ordered to drive to Totteridge, probably on account of its being an out-of-the-way place, and not because his very naughty lordship had any residence there.

JOSHUA.—The Tichborne claimant arrived in England at Christmas, 1866.

H.D.—White's Chocolate House in St. James's-street, was the first of the London Clubhouses.

A. V.—Fascines are faggots very firmly and solidly made of strong green brushwood, in a long cylindrical form, and are usually about eighteen feet in length and nine in diameter. Water fascines are from six to nine feet in length, and eighteen inches in diameter, and are used to cover wet ground; or to aid the troops in crossing ditches.

THE ILLUSTRATED Sporting and Dramatic News.

LONDON, SATURDAY, FEBRUARY 10, 1877.

THROUGH the medium of an advertisement in the Racing Calendar comes the gratifying announcement of a meeting to be held next Monday of the Grand National Hunt Committee, when the stewards will propose "that the present Grand National rules should be altered as far as practicable in accordance with the recently revised rules of the Jockey Club, and submitted for approval to the general meeting of the Committee, to be held on Monday, April 9th." We hail this step as another advance in the right direction on the part of the Grand National Hunt Committee, who have already done excellent service in a sphere subordinate only to that of flat-racing, and who now propose to "crown the edifice" by remodelling their code in accordance with the new one recently promulgated by the governing body of the Turf. By the date of the general meeting of the Committee in April, by far the most important half of the steeplechase season will have passed away, and we shall be well landed into the legitimate business, so that it was more than we could expect to find new rules affecting the sister sport applicable to events to be decided in the ensuing spring. Hence we must content ourselves with looking forward, and doubtless the interval between the close of the coming steeplechase season and a fresh commencement in 1878 will be profitably employed in polishing up and perfecting the regulations to come into force next year. Legislators for cross country events will have many opportunities of observing how the machinery works in that department on the rules of which they are intending to form their own system, and thus their task will be approached more confidently, and they will take the matter in hand with sure landmarks to guide them. A year's flat-racing experience will doubtless bring to light some errors and imperfections in the new code now in force, by which the Grand National Hunt Committee may duly profit, and amend their scheme accordingly. It would indeed be a monstrous anomaly if the great house of sport should be divided against itself, and should differences prevail in the administration of racing law, merely because in one instance a person adopts the flat as his profession, while in another he takes to the gorse hurdles or cross country work. In former days it might be all very well practically to ignore what was termed the "illegitimate business," and to place without the pale of Jockey Club legislation the steeplechaser and his performances. But of late years, owing to reasons into which we need not enter here, racing between the flags has made gigantic advances, and we find quite a different class of owners anxious to engage in the pursuit. There is no longer any broad line of demarcation existing between the two divisions of sportsmen such as was formerly recognised, and we now find managers of certain stables laying themselves out for both amusements, bringing alternately two sets of animals into play as the season changes, and so making no break in the everlasting round of racing and chasing. More than this, we have a modern instance of a practice which may find favour in other places—that of making an animal play a double part—for have we not seen a recent Goodwood Stakes winner apprenticed at "the fall" to hurdle-racing, with an Ascot Cup engagement in prospect—a proof, if any were needed, of the higher class of horses now entering upon a new field of labour, attracted doubtless by the magnificent prizes offered by enterprising caterers, and the heavy speculation in which such important events afford opportunities of indulging. To meet a want of regulation and reform in this increasing and flourishing department of sport, the Grand National Hunt Committee sprang up, which though not as yet equal in numbers or importance to its elder sister the Jockey Club, promises at no distant date to have nearly as large a dominion under its control. So that it was almost imperative on the part of the junior establishment to follow the lead of its senior institution, and to set its house in order forthwith. They will, it is to be hoped, set about their task with the same object in view as the Jockey Club Committee, whose first instalment of reform has now been before the public some time, in the shape of the revised laws of racing. We say "first instalment," because, as in laws affecting mankind, so in legislating for his pastimes, there can be no finality, and fresh enactments must be constantly in course of addition to the original stock. The object, then, of their recent revision was clearly to cut away the ground from under the feet of those the tendency of whose action was to degrade sport, and this line will doubtless be taken up by the Grand National Hunt Committee, who have to deal with the objectionable and dangerous element, even in a greater degree than the Jockey Club. Their first action will doubtless lie in the direction of raising the character of sport generally, by insisting on so much added money being forthcoming, in order that the meeting may be duly recognised and approved. The powers of stewards should also be extended, and some provision made for deputies, in case of non-appearance of principals, for it is the exception rather than the rule to find noblemen and gentlemen (who have allowed managers to trade on their names) "in their places" at the Stewards' Stand at the minor gatherings which now spring up like mushrooms all over the country. They may also profitably adopt the ideas of the Jockey Club relative to naming horses, and their new and wholesome restrictions in the matter of assumed names. The deterrent policy of compelling users of these last-named nuisances to pay through the nose for their fancy, is also highly worthy of imitation, and already has it borne fruits, as it will be admitted after perusing the very limited lists which appear from time to time in the Calendar of those content

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The Heatherthorp players crowded around the Doctor to offer their congratulations; the Shipley players crowded around Woodridge to congratulate him; the Doctor was gratified, of course; how could he help it? but he could not forget that his opponent Woodridge had made forty-two runs, and his runs had yet to be made.

(To be continued.)

ANOTHER link with the musical past of England is severed by the death of Mr. Hobbs, Gentleman of the Chapel Royal, the veteran singer, who in days gone by held a deservedly high position among our native artists.

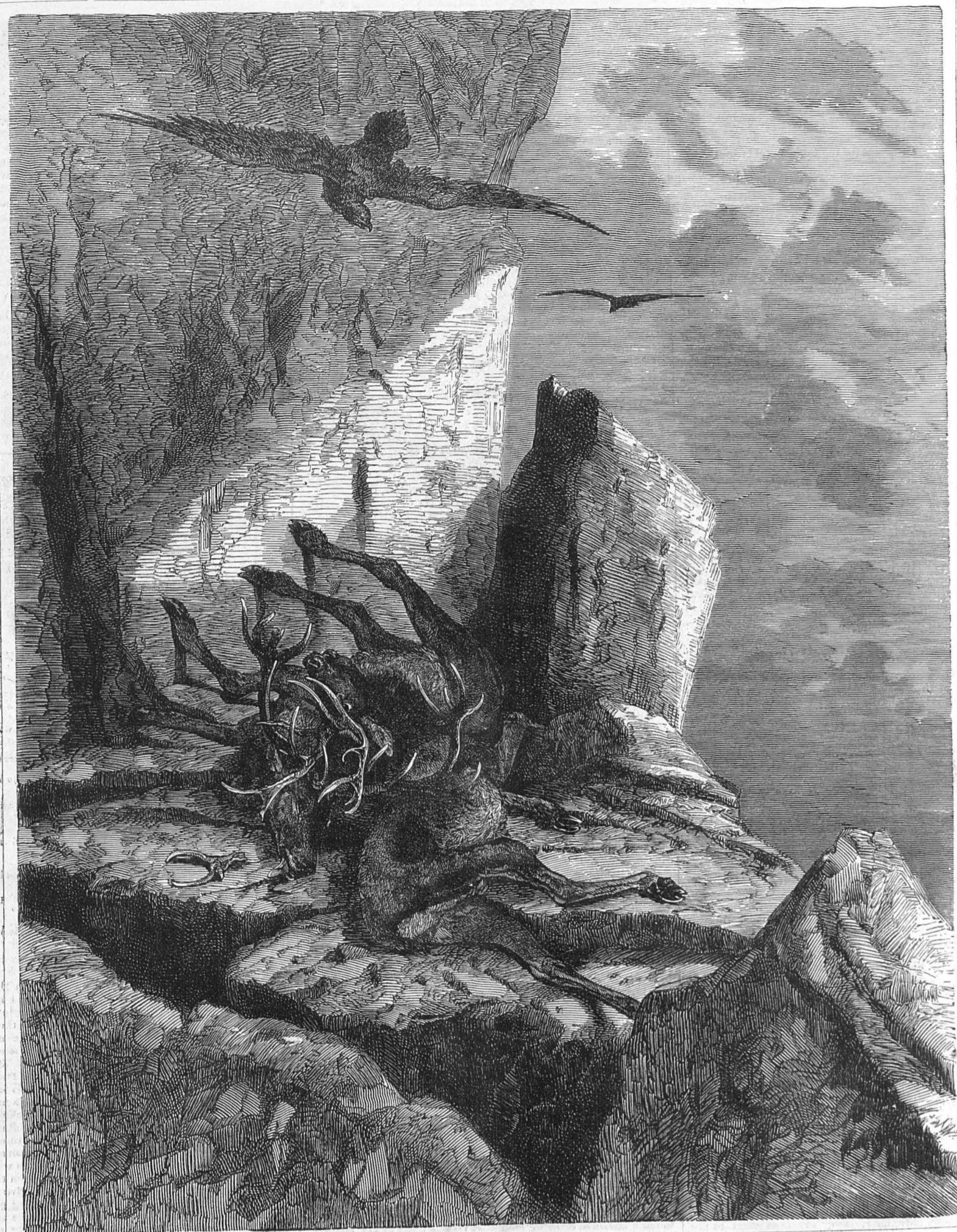
POPULAR PLAYERS ON THE PROVINCIAL STAGE.

ALTHOUGH ladies and gentlemen of the dramatic profession in London often visit the provinces, and crowds of country playgoers regularly visit London, there are many talented ladies and gentlemen on the provincial stage who are unknown in London, and thousands of provincial playgoers who seldom or never visit London. It has therefore struck us, in the interest of our very large circle of country subscribers, that we ought occasionally to give portraits of popular players now on the provincial stage. This week we accordingly introduce as the first of a series a group of five portraits from ladies of the profession, arranged on a separate

page. In the centre, in the character of Blanche of Devon, from *The Lady of the Lake* :—

MISS PHILLIS GLOVER.

THE family name of this young lady will be pleasantly familiar in the ears of all old play-goers, as one which has been connected with the drama for several generations back. From her earliest childhood she has been familiar with the stage, and her position upon it is one of great excellence and greater promise. The provincial press have spoken of her in high terms of praise, as gifted with great versatility, considerable vocal ability, and sound elocution. "All that she lacks," said a Manchester paper in the July of last year, "is experience, to enable her to take a dis-



"AFTER THE FIGHT."

tinguished place in the rôles of legitimate characters," adding, "but while comedy is her forte, we should not be surprised to find Miss Glover make successes in the more exacting parts of tragedy. We believe that she possesses fire and dignity enough for a Lady Macbeth, and sufficient intensity to make an excellent Juliet." This was published just after Miss Glover had played in rapid succession a series of leading parts in old English comedy.

Miss Glover is the daughter of the late Mr. Edmund Glover, of Glasgow, grand-daughter of the great Mrs. Glover, and the great-grand-daughter of Betterton, who was the father of her grandmother on the father's side. She began her theatrical career at

the well-known house in Dunlop-street, which is as familiar to Glasgow as the Free-trade Hall is to Manchester. Mrs. Glover had then the management of the house which she had inherited from her husband, and it was on the occasion of her mother's benefit that the young débutante made her first appearance in the little part of Marion in the Scotch drama of *Cramond Brig*. She scored her first success as Diana Vernon in the revival of *Rob Roy*, which was produced with fine scenic effects, and enjoyed a run of eight weeks. Her spirited acting and her excellent rendering of the songs, which form such an agreeable interlude to that romantic and most successfully dramatised of all

Scott's works, established the youthful actress a favourite with the kindly Glaswegians. Miss Glover was afterwards invariably cast for singing parts, and was successful enough in this line; but as it happens that singing parts are usually second-rate or small acting parts, her ambition, which soared at higher game, was not satisfied, and by-and-by, believing that her experience would be extended by wider excursions from home than were possible under the limited circuit which her mother's company used to travel in during summer months, she accepted an engagement at Hull. Here she joined the company on the York circuit, then under the management of Mr. John Coleman, to

whose excellent stage management and care at rehearsals she, like many other actors of the present generation owes much. These "circuit" companies are the real training ground for the stage, and it is a pity that they are dying out. Miss Glover remained with this company for two years, playing a wide range of parts, and obtaining invaluable experience. In Leeds she became an especial favourite, and played there Ophelia to Mr. Coleman's Hamlet, on the opening night of the new Opera House, which has since been burned down. While playing in Leeds, Mr. Charles Reade, who was on a visit there, admired her acting, and offered her an engagement for the Adelphi, at that time under his management. Her brief stay in London was a stepping-stone to a more eventful career, for before her six weeks' engagement was ended she had accepted a tempting offer made by an enterprising American manager, and she sailed shortly afterwards for New Orleans, where she appeared as Lottie in the *Two Roses*. The successful run of Albery's charming comedy was interrupted by that most common and most dreadful of all theatrical catastrophes—the destruction of the theatre by fire. Miss Glover's next engagement was at Philadelphia, where she took leading parts in an excellent stock company under the management of Mr. E. Davenport, himself a fine actor, who devoted special attention to the Shakspearian drama. At the close of a successful season she played Rosalind for the first time, on the occasion of her benefit. After engagements at Chicago and other American cities, Miss Glover returned to her native soil, and, Antaeus-like deriving fresh energy from the contact, reappeared at her brother's theatre in Glasgow, as Blanche of Devon, in the panoramic representation of the *Lady of the Lake*, which has since been exhibited in Manchester. At the close of this engagement, which was very successful, she played Antigone for the benefit of her brother-in-law, Mr. Henry Egerton, at Newcastle, with great success, and afterwards appeared there as Blanche of Devon, and on several occasions as Lady Macbeth.

MISS VIOLA DACRE

was one of Mrs. Stirling's pupils, and her first engagement was at the Bijou Theatre, Paignton, in 1875, a small place, but a goodly school, where Mrs. Stirling sent her to "try her wings" as it were, before adopting the profession seriously. She made a very successful débüt as "Ophelia," and as she loved the art, she worked hard, playing afterwards Leah, Juliet, Julia, &c. Returning home, she was for some months too ill to work, being obliged to refuse several engagements which were offered her. Upon her recovery, Miss Dacre was specially engaged by Mr. Calvert to play Myrrha in *Sardanapalus*, at Glasgow, March, 1876, and would have played other parts, but an unfortunate accident, by a fall from the plank the slave mounts to fire the funeral pyre, compelled her to relinquish her engagement. She was so severely bruised as to be for a long time unable to act, but she afterwards appeared at the Duke's Theatre, Holborn, June 27, 1876, for the benefit of Mr. Charles Sleigh, and in conjunction with his pupils, as Margaret Elmore and Marie de Fondanges, and also played Lucy Mortimer in *Under a Veil* with Sir R. Roberts, at the Olympic in the May of the same year. Then Miss Dacre received three offers for the United States, one very flattering, to be "starred," but her friends persuaded her not to cross the Atlantic. She accepted a short engagement at Oxford with Mr. C. Cooper in the month of August, for the legitimate drama—Margaret Elmore, Rosalind, Lady Isabel, &c., afterwards, in October, went to the Theatre Royal, Brighton, for "juvenile" business, and made a success as Miss Milroy, receiving a very kind compliment from Mr. Wilkie Collins, who was present one night that *Miss Guilt* was played. She also won great applause as Princess Prudentia in the pantomime there, *Jack in the Box*. We may add, in conclusion, that she is shortly about to appear in a play, written expressly for her, by a well-known author, and, probably, in London.

MISS FANNY COOPER

made her débüt as an actress in February, 1870, as Fanny Fact in the play of *Time Tries All*, at the Theatre Royal, Woolwich. After which she appeared as May Edwards in the popular drama of *The Ticket of Leave Man*. In the following April, 1871, she joined Mrs. Charles Pitt's company at the Theatre Royal, Sheffield, and in November of the same year she became a member of Mr. Wybert Rousby's company, with which she remained some time, sustaining many important characters. In the following year (1872), she was engaged the entire season at the Theatre Royal, Greenock. In July, 1873, Mr. J. F. Young, manager of the theatres at Norwich and Yarmouth, offered her an engagement which she accepted, and became identified as a talented exponent of that fascinating character, Charles Dickens's Little Nell, on which occasion Mr. John Clarke appeared in his famous assumption of the rôle of Quilp. It may be mentioned to Miss Cooper's praise that, during this engagement, the leading lady proving herself unable to sustain the characters cast for her, Miss Cooper, at a moment's notice, undertook her part, coming through the trying ordeal with such success that the manager of the Theatre Royal, Birmingham, at once engaged her for his theatre to play Mrs. Keeley's part in the *Winter's Tale* revival. At Birmingham she remained several months, playing with continued success until in the following September (1874), she accepted an engagement with Mr. John Knowles at the Theatre Royal, Manchester, where she sustained all the light comedian and juvenile parts with Mr. Sothern and Mr. Charles Mathews. Afterwards she appeared at several leading provincial theatres, including Sheffield, Bradford, &c. with Mr. and Mrs. Billington, and after another tour through the provinces, playing the principal juvenile parts, in August 1876 she was engaged to sustain the leading parts at the Tyne Theatre, Newcastle-on-Tyne, performing with marked and increasing success, greatly enhancing a well-earned and creditable reputation. The young lady is at present on a "starring" tour through Scotland, where she has been playing, with growing reputation, such parts as Pauline in the immortal *Lady of Lyons*, and Claire Pffolloit, in the *The Shaughraun*.

MISS GIFFARD.

This lady, whom we regret to add, has for some time past been suffering from a severe accident, has enjoyed a very successful, though at present, short professional career. She made her first appearance in London at the Princess's Theatre, in Watt Phillips's drama *On the Jury*, in November, 1871; she then went to the Strand Theatre, where for nearly two years she played the opposite parts to Miss Swanborough, and during her absence, the entire lead. She next accepted an engagement with Sefton Parry, Esq., of the Theatre Royal, Hull, as leading lady, which position she held for two years, becoming one of the greatest favourites ever known in that town. It was during this engagement that she played successfully the character in which our artist has represented her (*Galatea*). During her summer vacation she returned to the Strand, to play Miss Swanborough's part in *Weak Woman* during that lady's indisposition, and, only left when compelled to return to Hull. Last summer, Miss Giffard fulfilled a short but successful engagement with Mr. Hobson, of Leeds, and then came to Edinburgh for entire lead in the Theatres Royal and Queen's. She is not, we are very sorry to add, at all likely to be able to resume her professional duties for some weeks.

(To be continued.)

STEEPLECHASING.

The Whitehall Review, in an article on the decay of steeplechasing, says, it is easier to note the visible decay of the sport than accurately to trace its cause. For some reasons or other steeplechasing has been deserted by its best patrons. Some *laudatores temporis acti* will at once explain that the business has been going to the dogs ever since the Liverpool was made a handicap, or will vow that racing between flags—and not from steeple to steeple, as the etymology of the name implies—has been the root of the degeneration. The original steeplechase was a race from landmark to landmark. "Eye for a country" was a *prima facie* requirement, judgment of pace was called into requisition, and there were seldom facilities for watching the stride of antagonists within a few feet of oneself. Each rider often took his own distinct line, and was in company only in the starting and winning fields. Even more nerve was wanted then than now: in these days the fence ahead may be reckoned fair and free from trap; in those days a man often did not know what he was riding at, and could not stop to investigate! Rules were few: no use might be made of an open gateway; no road be traversed for more than 100 yards; and in case of a fall, the rider, or some one not less than his weight, had to remount in the same field. The next phase was weight-for-age racing, over a flagged course of real hunting fences. This did away with judgment of country, but even that judgment was found to depend partly upon luck, and could only make its mark on an average, and not for a certainty on a given occasion; it was in one sense, as a matter of speculation, more satisfactory to eliminate chance, and to test solely by merit of horse and skill of rider. After that, handicapping got in the thin end of the wedge, and where Lottery had just gone to glory in 1839, some winners in subsequent years carried little more than 9st—such as Jealousy and Abd-el-Kader on his first essay. Yet still for the time being the popularity of the sport increased, while the fixing the minimum weight at 10st was a step in the right direction, and in 1865, Alcibiades's year, the entries for the Grand National first reached three figures. The average was fairly maintained till 1873, and since then has come the falling off. Formerly each year produced new cracks, but now of the top weights we find nothing but old staggers, and those horses of highest repute among the entries are three which have won the highest race in years past.

Yet in Ireland we see Punchestown from year to year as much in its glory as ever. The programme there varies, and the names or conditions, or both, of the principal races are constantly changed. The Conyngham Cup is the only one which retains a normal appearance, but the entries and competition never flag. Prizes run from £3,000 to £4,000 and upwards, in total, for some seven or eight chief races (let alone minor ones); and a Kildare field will always average double figures, and often has as high as 30. Yet handicaps are not unknown in Ireland, and the courses there are flagged out as in England. Wherein lies the vitality of the sport in one island and the cause of its moribund state in the other?

Let any rider accept a mount over a "fashionable" country in England, and then try his nerve at Punchestown, or at some of the more old-fashioned steeplechase corners of England, and he will soon see the difference. The principal steeplechasing of England is but hurdle-racing under false colours. The rage for pace and for utilising cast-off racehorses has caused the fences to dwindle year by year. Many a schoolboy and pony could safely ride round the Aintree course as made up of late years. At first the pursuit was mainly a gentleman's sport. When the "legs" began to try their hand at it they became interested in reducing results to certainties upon form (public or private), and the means to do this were to eliminate the chances of casualties by cutting down the fences. It was disappointing to back a translated flat racer for a cartload of money, and then find that it was not such long odds about his standing up. At first the "legs" were a clear accession, and the gentlemen still stuck to the game; the figures of entries were fuller than ever for that period. But the gentlemen have begun of late to tire of the pursuit, and we see the result. They feel that if they want to gamble they can do so as easily and more comfortably in summer on the flat; and if they really want to see a horse race over a regular hunting country, they must not go to a fashionable course to find such a thing. Wales now boasts the most business-like courses in this island. Few modern steeplechasers could race safely over the Cardiff or Carmarthen courses. Even the Grand National Hunt have caught the infection; and, when, two or three years ago, they pitched upon Aylesbury as their scene of action, they found the time-honoured fences, over which raw undergraduates have thrown their hearts and followed their leaders from time immemorial, too big to suit the style of modern racing over a country. Hunters could negotiate them at hunting pace, but at racing pace the modern flyers would "chance" them, and they were too unartificial in growth to stand such liberties being taken with them. The fences had to be cut down before the meeting commenced, and the Oxford lads hardly disguised their amusement. Jem Hills used to say of undergraduates when they larked over unnecessary fences, and overrode his hounds, "Bless me, they fears nothing, because they knows nothing!" They certainly did not know so much as the G.N.H. of the modern requirements of steeplechasing. While interest has flagged and entries have failed in English steeplechasing, the sport in Ireland has kept up, and so have been the Irish fences. These may be coincidences, but we believe them to be effect and cause. If steeplechasing is to be a mere element of gambling, it may at once be reduced to the standard of hurdle-racing, and as such it will obtain more popularity with those who cultivate it for this motive. But if it is to be dependent upon its attractions as a sport for hunting men, it must be able to show something worthy of the prowess of a hunter, and sport must not be made to play second fiddle to speculation.

MR. H. S. LEIGH is writing for the Alhambra a new version of *Orphée aux Enfers*.

THE principal theatre of Christiania, in Norway, has been destroyed by fire.

On Saturday the entire kennel of greyhounds, the property of the late Mr. Morgan, of Edmonton, who won the Waterloo Cup with Magnano, were sold by auction at Aldridge's repository, and the sale attracted coursing men from various parts of the country. There were 4½ brace of saplings by Magnano which created a spirited competition among the buyers. Greyhounds from the kennels of Messrs. Strutton of Harlesdon Green; Bartram, of Bath; Mould, of Manchester; and Wainwright, of Essex, comprising 40 brace of seasoned dogs and saplings, were also sold.

IT is surely by an oversight that the present performance of *Richard the Third* at the Lyceum is declared to be the only representation of the Shakspearian Richard since the days of the author. At Mr. Phelps's revival at Sadler's Wells Shakspeare's drama was played with verbal exactitude, and not one word of any other author was interpolated. Mr. Creswick has now two copies of the play as then arranged, which he purchased at Lacy's sale, and they bear out this assertion. Mr. Phelps also produced the play with the scenes in the last act arranged according to the text, and not as it is now done with the extra scenic arrangements.—*Mayfair*.

CHESS.

TO CORRESPONDENTS.

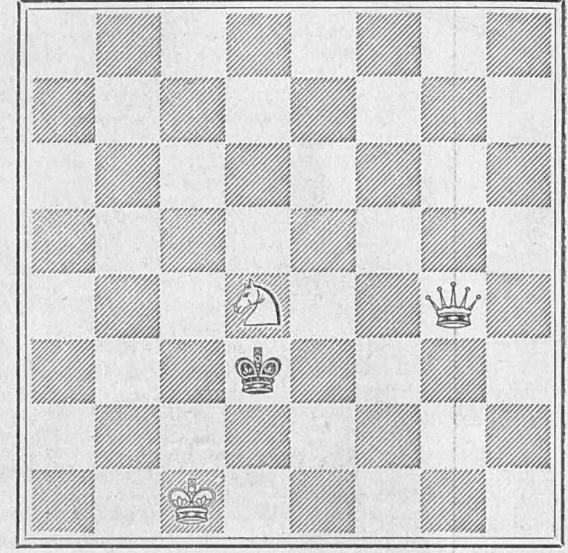
M. C. (Harrogate).—The problem is very fair. We shall be glad to hear from you again.
W. S. (Leeds).—The problem was published as No. 69 in this column. You surely do not mean to claim it as your own composition? In the game White could have mated on either the 20th, 23rd, or 32nd move, and did not do so. Both players were tyros.
L. S. M. (Newman-street). Write to the Secretary, Mr. J. I. Minchin, St. George's Chess Club, Palace Chambers, King-street, W. There is a ballot of course.
J. WONTONE (Greenwich).—There is a public chess room in the City, Pursell's, Cornhill. The "Westminster Papers" is published at 8, Salisbury-court, Fleet-street. We have never heard of a publication called the "Chess Board."
H. R. G. (Clement's Inn).—Games played by Herr Andersen, if they have not been already published, will be very acceptable indeed. If you will forward them, you shall have an early report on that point.
Correct Solutions of Problem No. 129, received from Barnabas, Triton, J. S. W., Pepper's Ghost, W. M., G. S. W., and J. Wontone.

SOLUTION OF PROBLEM NO. 129.

WHITE. BLACK.
1. Q to R 7 Any move.
2. Mates accordingly.

PROBLEM NO. 131.

By MISS C.
BLACK.



WHITE.
White to play and mate in three moves.

CHESS IN THE PROVINCES.

CONCLUDING game of the recent handicap tourney, held at the Newcastle-on-Tyne Chess Club, in which Mr. J. Charlton yields the odds of pawn and move to Mr. E. Peart, of Gateshead.

(Remove Black's K B P from the board.)

WHITE (Mr. P.)	BLACK (Mr. C.)	WHITE (Mr. P.)	BLACK (Mr. C.)
1. P to K 4	P to K 3	16. Kt takes B	K takes Kt
2. P to Q 4	P to Q B 4	17. R to Q sq	Kt to Q B 2
3. P to Q B 3	Kt to Q B 3	18. Kt to R 3	Kt to Q 4
4. P to K B 4	Q to Kt 3	19. Kt to B 4 (f)	Kt takes Kt
5. Kt to B 3	Kt to B 3	20. B takes Kt	K to B sq
6. P to K 5	Kt to K 5	21. B takes Kt	P takes B (g)
7. B to Q 3	P to Q 4	22. B to Q 4	R to Kt sq
8. P takes Pen pas. Kt takes P	P takes P	23. Q R to B sq	K to Kt sq
9. Castles	P takes P	24. B to K 5 (ch) K to R sq	
10. P takes P (a)	Kt takes P	25. R takes P (r) B to B 4	
11. Q to R 4 (ch) Kt to Kt (dis.ch.) (b)	B to Q 2	26. K R takes B	Q to Q 7
12. K to R sq	R to Q sq (c)	27. R to B 7 (z)	P to Q Kt 4
13. Kt to K 5	R to Q sq (c)	28. R to B 8 (ch) (z) R takes R	
14. Q to Kt 3	P to K Kt 3 (d)	29. Q to K B 3 and mates in two moves.	
15. B to K 3 (e)	Q to R 4		

(a) K to R sq seems stronger; for if then P takes P, white retakes with Kt, getting a good open game.

(b) Kt to B 3 is a much safer line of play.

(c) We should have preferred 13 Castles, although it produces nearly the same position.

(d) Black loses time here. He should have played B to K 2.

(e) Black cannot capture on account of B takes P ch.

(f) All this is vigorously played.

(g) If

WHITE.	BLACK.	WHITE.	BLACK.
21. R takes B	R takes B	24. B to K 5 ch	R takes B
22. Q R to B sq ch	K to Kt sq	25. P takes R and wins the exchange	
23. B to Q 4	R to Kt sq		

(h) The winning move. Black must now lose a piece.

(i) Apparently best. If Q to Kt 3 then follows, Q takes R, &c.

(k) Again well played; if black now plays

R to Kt sq
Q moves

(l) The game is finished by White in very good style, indeed, his conduct of the game throughout is excellent.

CHESS.

SIR,—Your article headed "Chess Circles," in the issue of the 13th ult. will I am sure be read with great interest by all admirers of the scientific game of chess, and your admirable description of an evening at the Divan will have interested all those acquainted with this, the first resort of chess players, and I hope you will give as promised, a sketch of the different places where this game is nightly played. Your correspondent M. H. L. D. in his letter printed in your impression of the 27th ult., has hit upon a peculiar custom in vogue at Pursell's, and I doubt not this is but a sample of others in different quarters: the suggestion of match between the frequenters of Pursell's and those owning allegiance to the Divan, should receive every encouragement, resulting I hope in a match arranged between representatives of these two chess centres. Following the suggestion of your correspondent, six players a side would be a good number, and if the winners become entitled to prizes made up by contributions from the patrons of both the Divan and Pursell's, it would at least give an impetus to the game and ensure some chance of witnessing good play. A committee of four (two from each centre) might be appointed, and there would then be a likelihood of something definite being arranged. Should the suggestion be carried out the first match would of course be played at the Divan, as being the head quarters of the Chess World.—J. H.

THE theatrical dinner to be given to Alderman and Mrs. Cotton, in the course of the present month, will not take place as proposed, at the Westminster Aquarium. The locality and the nature of the festivities have both been changed. Mr. Wilson Barrett is the Hon. Sec. to the Committee.

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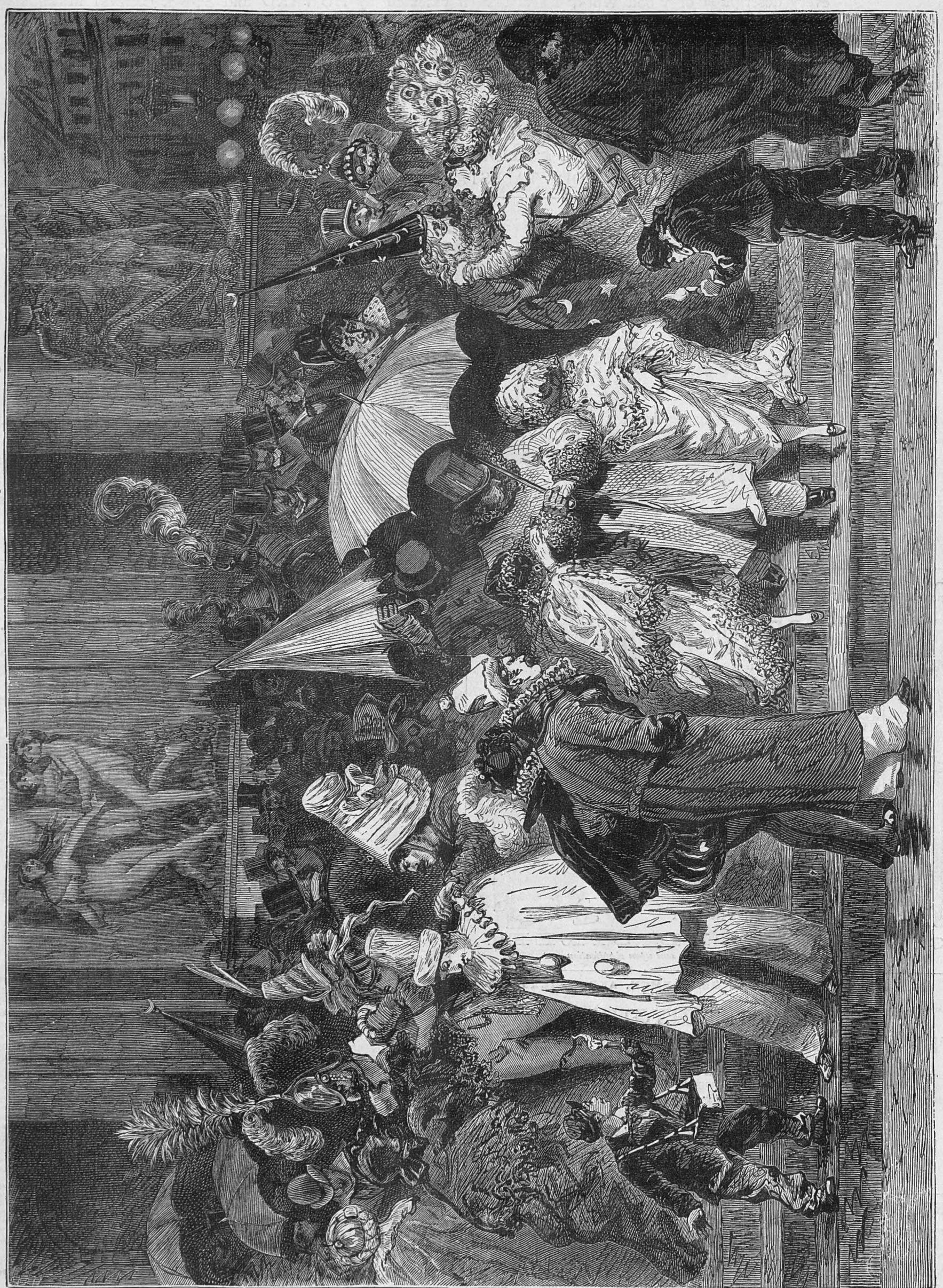
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